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CATALOGUE

OF

IMPORTANT DRAWINGS

BY

OLD MASTERS

OF THE

ITALIAN, DUTCH, FLEMISH, FRENCH AND ENGLISH SCHOOLS,

Being the Collection formed by
The late William Bateson, Esq., F.R.S.,

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BY G. B. TIEPOLO,

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CATALOGUE

OF

IMPORTANT DRAWINGS

BY

OLD MASTERS.

FIRST DAY'S SALE.

Tuesday, April 23rd, 1929.

The Collection formed by the late William Bateson, Esq., F.R.S.

IN THE PORTFOLIO.

ITALIAN SCHOOL.

ITALIAN SCHOOL.

(16TH CENTURY.)

LOT

1 Studies of the head of the Madonna in a Nativity

Red chalk $6\frac{1}{2}$*in. by* $8\frac{5}{8}$*in.* (16.5*cm. by* 21.8*cm.*)

*** A fine drawing of the early 16th Century, perhaps by Daniele da Volterra. The head on the left is a copy of the other by a pupil.

LOT 1—*continued.*

NORTH ITALIAN SCHOOL.

(EARLY 16TH CENTURY.)

A Donor supported by St. Jerome, kneeling before the Virgin and Child

Pen and ink (*damaged*) $5\frac{1}{2}$*in. by* $6\frac{1}{4}$*in.* (13.9*cm. by* 16*cm.*)

*** Collections : Sir J. Reynolds, Banks.

JACOPO CHIMENTI DA EMPOLI (?)

A Young Man standing with his arms folded

Pen and ink and brown wash

$8\frac{1}{2}$*in. by* $2\frac{1}{2}$*in.* (21.8*cm. by* 6.5*cm.*)

3

FEDERIGO BAROCCI.

2 The Descent from the Cross

Red and black chalk and Indian ink wash

$15\frac{5}{8}$*in. by* 11*in.* (39.3*cm. by* 28*cm.*)

*** Collection : Crozat.

Head of a boy wearing a helmet, in profile to left

Black, red and white chalk on brown paper

$7\frac{3}{8}$*in. by* $5\frac{3}{4}$*in.* (18.8*cm. by* 14.8*cm.*)

Head of a boy wearing a helmet, full face

Same medium 6*in. by* $3\frac{1}{2}$*in.* (15.2*cm. by* 8.8*cm.*)

3

FRA BARTOLOMMEO.

3 Fragment : Madonna and Child enthroned with two Saints and a boy (St. John ?) on the left

Black chalk (*irregular*) 6*in. by* $6\frac{1}{2}$*in.* (15*cm. by* 16.8*cm.*)

*** Collection : J. Skippe.

Perhaps a study for the unfinished Holy Family with St. Anne and Saints, in the Uffizi of about 1513–1515.

FRA BARTOLOMMEO.

4 Study of Drapery

Black chalk heightened with white

$10\frac{5}{8}$*in. by* $4\frac{3}{8}$*in.* (27*cm. by* 11*cm.*)

*** Collection : Richard Johnson.

Apparently a study for the St. Peter in the Lateran at Rome ; *cf.* similar study in the Uffizi.

DOMENICO BECCAFUMI.

5 Head of an Old Man

Oil on paper $10\frac{1}{2}$*in. by* $7\frac{7}{8}$*in.* (26.8*cm. by* 20*cm.*)

Head of a Cherub

Oil on paper $8\frac{1}{8}$*in. by* $6\frac{7}{8}$*in.* (20.7*cm. by* 17.3*cm.*)

2

STEFANO DELLA BELLA.

6 Negro holding a horse, in oval

Pen and ink over black chalk and wash

$3\frac{3}{4}$*in. by* $3\frac{1}{8}$*in.* (9.5*cm. by* 8*cm.*)

Boat under sail

Pen and ink and wash $3\frac{3}{4}$*in. by* $4\frac{1}{4}$*in.* (9.5*cm. by* 10.8*cm.*)

ERCOLE BAZZICALUVA.

(Florentine School, *c.* 1600–1650.)

Fantastic landscape with a boat landing cargo

Pen and brown ink $9\frac{3}{4}$*in. by* $14\frac{1}{2}$*in.* (24.7*cm. by* 37*cm.*)

On back, " Copia del Cav. Passerini di Pisa " 3

STEFANO DELLA BELLA.

7 Costume Study : A man wearing a turban

Pen and ink $8\frac{7}{8}$*in. by* $5\frac{3}{4}$*in.* (22.4*cm. by* 14.6*cm.*)

*** Collections : J. E. Gatteaux, Ch. Gasc.

Costume Study.

Pen and brown ink and grey wash

$8\frac{1}{8}$*in. by* 5*in.* (20.7*cm. by* 12.7*cm.*)

*** Collection : Knieman 2

ANDREA BOSCOLI.

8 Monk kneeling before a superior enthroned

Pen and sepia and wash $7\frac{3}{8}$*in. by* $4\frac{5}{8}$*in.* (18.8*cm. by* 11.7*cm.*)

*** Collection : Spencer.

A copy of this drawing by Pietro di Pietri is in the British Museum.

And another 2

ANDREA BOSCOLI (?).

9 A Ship hauling sail

Pen and bistre $6\frac{3}{8}$*in. by* 8*in.* (16.2*cm. by* 20.1*cm.*)

ANDREA BOSCOLI (?).

A Fowler shooting from the bows of a boat

Pen and ink and wash on blue paper

7*in. by* $8\frac{7}{8}$*in.* (17.8*cm. by* 22.5*cm.*)

*** Collection : J. Skippe. 2

No. 12

SANDRO BOTTICELLI (AFTER).

10 The Communion of St. Jerome

Pen and brown ink and brown wash
$6\frac{1}{4}$*in. by* $7\frac{7}{8}$*in.* (15.9*cm. by* 19.9*cm.*)

*** Collections : E. Habich, J. W. Nahl.

A contemporary workshop copy from the picture of the Communion of St. Jerome, now in the Metropolitan Museum, New York.

GIOVANNI ANTONIO DA BRESCIA (?).

11 Studies of Women

Pen and brown ink $10\frac{3}{8}$*in. by* $7\frac{3}{8}$*in.* (26.4*cm. by* 18.8*cm.*)

On back small architectural subjects.

*** Collections : Grahl, Benno Geiger.

Should be compared with a drawing of two peasants in the Hermitage, St. Petersburg, (Reproduced M. Dobroklonsky, Exhibition, 1926, pl. 2), assigned on good reason to G. A. da Brescia.

AGNOLO BRONZINO.

12 Life-size head of a youth

Charcoal on greenish paper
$13\frac{1}{2}$*in. by* $10\frac{1}{2}$*in.* (42*cm. by* 26.7*cm.*)

*** Collection : Benno Geiger.

[*See* ILLUSTRATION.]

LUCA CAMBIASI.

13 Venus and Cupid

Pen and ink, squared in pencil
$11\frac{3}{4}$*in. by* $8\frac{3}{8}$*in.* (29.7*cm. by* 21.3*cm.*)

The Virgin and Child with St. Anne and St. Joseph

Pen and ink and brown wash
$9\frac{7}{8}$*in. by* $7\frac{3}{8}$*in.* (25.1*cm. by* 18.7*cm.*)

LUCA CAMBIASI (ATTRIBUTED TO).

Study from the nude

Pen and brown wash $11\frac{1}{4}$*in. by* $8\frac{1}{8}$*in.* (28.5*cm. by* 20.5*cm.*)

Mythological subject

Pen and ink and brown wash
$7\frac{3}{8}$*in. by* $10\frac{1}{2}$*in.* (18.7*cm. by* 26.6*cm.*)
4

DOMENICO CAMPAGNOLA.

14 Landscape with a wooded hill in the centre, figures carrying a body on a stretcher in the foreground

Pen and brown ink $10\frac{1}{4}$*in. by* $12\frac{3}{8}$*in.* (26*cm. by* 31.5*cm.*)

*** Collection : Guichardet.

BERNARDINO CAMPI.

15 Christ restoring sight to the blind

Pen and ink and brown wash over black chalk, squared for enlargement $9\frac{3}{4}$*in. by* $5\frac{3}{4}$*in.* (24.7*cm. by* 14.5*cm.*)

Inscribed in old hand, " Il cieco reso alla luce di bernardino campi "

And another 2

CANALETTO.

16 Buildings by a canal: inscribed "Fabriche della veduta al portico de turchi"

Pen and ink over black chalk

$6\frac{1}{4}$*in. by* 9*in.* (15.9*cm. by* 22.9*cm.*)

View of the Piazza of San Marco towards the sea, inscribed "Veduta della piaza Versso il Mar 1729"

Pen and ink

*** The second reproduced in the Burlington Magazine, Vol. XLIX (1926), p. 315, and described by Detlev von Hadeln, *Some Drawings by Canaletto* 2

DOMENICO MARIA CANUTI.

17 Head of a Woman wearing a turban

Black chalk on greenish paper, heightened with white

13*in. by* $9\frac{3}{8}$*in.* (33*cm. by* 23.8*cm.*)

*** Collection: Sir J. Reynolds.

G. A. CANINI.

Head of a Bearded Man, in fashion of the early 16th Century

Red chalk heightened with white

$12\frac{3}{4}$*in. by* $9\frac{7}{8}$*in.* (32.3*cm. by* 25*cm.*)

*** Collections: Hardcastle, Newton Robinson, J. Richardson 2

SIMONE CANTARINI.

18 Holy Family with Infant St. John and other Saints

Red chalk 4*in. by* $5\frac{7}{8}$*in.* (10.2*cm. by* 15*cm.*)

*** Collection: J. Skippe.

And two others 3

MICHELANGELO DA CARAVAGGIO.

19 Man seated on the ground seen from behind

Black and white chalk on grey paper

$6\frac{1}{8}$*in. by* $5\frac{5}{8}$*in.* (15.5*cm. by* 14.2*cm.*)

*** Collection : J. Skippe.

CARAVAGGIO SCHOOL.

(17TH CENTURY.)

20 Head of a Youth looking up

Black chalk $9\frac{7}{8}$*in. by* $7\frac{7}{8}$*in.* (25.2*cm. by* 20*cm.*)

*** It is impossible, owing to the rarity of drawings of the type, to place the present example or to say whether it is the work of Caravaggio himself, or of one of his Italian, Dutch or French followers.

POLIDORO DA CARAVAGGIO (ATTRIBUTED TO).

21 Cupid riding on a goat

Pen and sepia and sepia wash over red chalk

$4\frac{1}{2}$*in. by* $5\frac{1}{8}$*in.* (11.4*cm. by* 13.1*cm.*)

*** Collection : J. Skippe.

POLIDORO DA CARAVAGGIO.

Design for a circular shield

Pen and sepia and sepia wash

Circular, diameter $7\frac{7}{8}$*in.* (20*cm.*)

No. 22

LOT 21—*continued.*

POLIDORO DA CARAVAGGIO

(AFTER, BY LUCA CAMBIASI ?).

Two Friezes : Men and women transporting baggage to a boat

Pen and brown ink (*a*) (12.3*cm.* *by* 39.5*cm.*)
(*b*) (12.8*cm.* *by* 41.7*cm.*)
4

LODOVICO CARDI (CIGOLI).

22 Study of a standing figure of Christ

Brush and Indian ink on greenish prepared ground, heightened with white $15\frac{1}{2}$*in.* *by* $10\frac{3}{4}$*in.* (40.1*cm.* *by* 27.4*cm.*)

*** Collections : Lanière (stamp and name Cigoli in Lanière's hand), J. Richardson, jr., J. Barnard, A. Pond, Price, Dr. H. Wellesley.

[*See* ILLUSTRATION.]

VITTORE CARPACCIO (ATTRIBUTED TO).

23 A Triumphal Car drawn by two men and a group of Oriental horsemen

Pen and brown ink $7\frac{1}{2}$*in.* *by* 11*in.* (19*cm.* *by* 28*cm.*)

*** Collections : Reynolds, Banks, Poynter.

An important early 16th Century North Italian drawing, though the attribution to Carpaccio is not convincing.

ANNIBALE CARRACCI.

24 Head of a Mongol, wearing a tall cap

Red chalk with portion of a drawing in black chalk $5\frac{7}{8}$*in.* *by* $3\frac{7}{8}$*in.* (15*cm.* *by* 9.7*cm.*)

*** Collections : Richardson, Houlditch.

ANNIBALE CARRACCI.

25 Study of a nude man with a sword

Charcoal and white chalk on brown paper

$23\frac{5}{8}$*in. by* $15\frac{3}{8}$*in.* (60*cm. by* 39*cm.*)

*** Collection : J. Skippe.

ANNIBALE CARRACCI.

A Child running with uplifted hands

Red chalk $15\frac{1}{8}$*in. by* $9\frac{1}{4}$*in.* (38.3*cm. by* 23.5*cm.*)

*** Collection : J. Skippe. 2

ANNIBALE CARRACCI.

26 A Donkey laden with packs and a separate study of its head

Pen and brown ink and brown wash

7*in. by* $5\frac{3}{8}$*in.* (17.7*cm. by* 13.6*cm.*)

*** Collection : J. Skippe.

Skippe made a chiaroscuro woodcut from this drawing.

ANNIBALE CARRACCI.

27 Landscape with three figures on a footbridge

Pen and brown ink $6\frac{1}{2}$*in. by* $8\frac{7}{8}$*in.* (16.6*cm. by* 22.5*cm.*)

BENEDETTO CASTIGLIONE

(AFTER A 16TH CENTURY ORIGINAL ?).

28 Allegorical composition

Pen and ink and brown wash and body colour on brown paper

*** Collection : Charles Rogers.

No. 31

SIGISMONDO CAULA.

29 Study of a Man sleeping

Brush drawing in red on brown paper heightened with white
$6\frac{3}{4}$*in. by* $9\frac{3}{4}$*in.* (17.2*cm. by* 24.7*cm.*)

Study of a Man in heavy drapery, seen from the back

Brush drawing in red on brown paper heightened with white
11*in. by* $7\frac{1}{4}$*in.* (28*cm. by* 18.2*cm.*)

*** Collections : R. Lamponi, A. Gottschewsky, Benno Geiger.

From a series of drawings, others of which are in the British Museum 2

CARLO CIGNANI.

30 Head of a Young Woman

Red chalk $5\frac{1}{8}$*in. by* 5*in.* (13*cm. by* 12.6*cm.*)

*** Collection : Richardson.

OTTAVIO LEONI.

Head of a Woman with headdress, Olimpia Maldacchini

Black chalk on blue paper
5*in. by* $3\frac{7}{8}$*in.* (13.4*cm. by* 9.8*cm.*)
2

CORREGGIO.

31 A Child holding a cat

Red and black chalk, yellow background
$6\frac{1}{8}$*in. by* $4\frac{3}{4}$*in.* (15.5*cm. by* 12*cm.*)

*** Collection : Earl of Pembroke, Wilton House.

Engraved in stipple by W. Dean.

[*See* ILLUSTRATION.]

CORREGGIO.

32 (*a*) A Figure resting both arms on a tablet

Red chalk and wash heightened with white $2\frac{1}{2}$*in. by* $4\frac{1}{2}$*in.* (6.5*cm. by* 11.5*cm.*)

(*b*) A Figure holding a tablet

Red chalk and wash heightened with white 3*in. by* $4\frac{5}{8}$*in.* (7.5*cm. by* 11.5*cm.*)

*** Collections : Lely, Pembroke, Fairfax Murray.

Both reproduced, S. A. Strong, *Wilton House Drawings*, Part IV, Nos. 35 and 37 ; (*a*) reproduced Vasari Society, 2nd series, Part I, No. 4 with note by Mr. Laurence Binyon, who suggests that this and the following lot may be studies for the decoration of the nave of S. Giovanni Evangelista at Parma. 2

CORREGGIO.

33 (*a*) A Figure holding a tablet (on the back a study in pen and ink and wash)

Red chalk 3*in. by* $4\frac{1}{2}$*in.* (7.6*cm. by* 11.4*cm.*)

(*b*) A Figure holding a tablet

Red chalk $2\frac{5}{8}$*in. by* 5*in.* (6.7*cm. by* 12.6*cm.*)

*** Collections : Lely, Pembroke, Fairfax Murray.

Both reproduced, S. A. Strong, *Wilton House Drawings*, Part IV, Nos. 38 and 36. (*b*) Reproduced Vasari Society, 2nd Series, Part I, No. 5 2

LORENZO DI CREDI.

34 Study for an Infant Christ

Brush drawing on prepared brown ground heightened with white $5\frac{1}{4}$*in. by* 4*in.* (13.3*cm. by* 10.1*cm.*)

*** Collections : Desperet, Benno Geiger.

DOMENICHINO.

35 Christ Mocked, composition sketch

Pen and brown ink and brown wash over red chalk
$7\frac{1}{4}$*in. by* $10\frac{3}{4}$*in.* (18.4*cm. by* 27.2*cm.*)

*** Collection : J. Skippe.

DOMENICHINO.

Hagar and Ishmael

Red chalk $7\frac{5}{8}$*in. by* 6*in.* (19.5*cm. by* 15*cm.*)

*** Collection : J. Skippe 2

GIOVANNI MARIA FALCONETTO (ATTRIBUTED TO).

36 Studies of three Landsknechts

Silver point on prepared grey surface
5*in. by* $6\frac{3}{4}$*in.* (12.5*cm. by* 17*cm.*)

*** Collection : Grahl.

GAUDENZIO FERRARI (ATTRIBUTED TO).

37 Saint holding a cross

Brush drawing on blue prepared surface, heightened with white $9\frac{1}{2}$*in. by* $5\frac{3}{8}$*in.* (24.1*cm. by* 13.7*cm.*)

*** Collection : Grahl.

FLORENTINE SCHOOL.

(15TH CENTURY.)

38 A nude Youth

Pen and brown ink $6\frac{3}{4}$*in. by* $3\frac{1}{2}$*in.* (17.2*cm. by* 8.8*cm.*)

*** Collection : Carlo Prayer.

The pose of the figure suggests a Florentine origin, but the pen work is different and recalls drawings attributed to Francia.

BATTISTA FRANCO (?).

39 Nude Youth with arms bound behind his back

Red chalk 9*in. by* $4\frac{7}{8}$*in.* (23*cm. by* 12.3*cm.*)

And Studies of a nude Woman 2

PIERLEONE GHEZZI.

40 Caricatures of an Old Lady

Pen and ink 11*in. by* $8\frac{1}{4}$*in.* (28*cm. by* 20.9*cm.*)

PIERLEONE GHEZZI.

41 Studies of a Man in a broad-brimmed hat, playing the guitar, etc.

Pen and ink and brown wash

$7\frac{7}{8}$*in. by* $10\frac{5}{8}$*in.* (19.8*cm. by* 27*cm.*)

Inscribed " Gio. Batta. Pentale falignano "

DOMENICO GHIRLANDAJO.

42 Adoration of the Shepherds

Pen and ink $5\frac{3}{4}$*in. by* $7\frac{1}{4}$*in.* (14.7*cm. by* 18.5*cm.*)

*** Collection : Sir T. Lawrence.

Apparently a study for the Adoration of the Shepherds in the Accademia of Florence.

No. 44

No. 43

GIORGIONE.

43 Study of a Female nude, seen from the back

Black and white chalk on dark brown paper

$9\frac{1}{4}$*in. by* $6\frac{3}{8}$*in.* (23.4*cm. by* 16.2*cm.*)

*** Collections: Bouverie, Wellesley, R. Johnson.

Exhibited at the Burlington Fine Arts Club Winter Exhibition, 1917–18, No. 90.

Reproduced Burlington Magazine, Vol. XXXII (1918), facing p. 60.

Mr. Roger Fry, in the Burlington Magazine, makes the suggestion that Giorgione is the draughtsman. Formerly attributed to Fra Bartolommeo and Tintoretto, both impossible ascriptions. Certainly an important early Venetian drawing round about the year 1500, nearer in style to Giorgione than to any other artist. Comparison with the flute player in the Concert Champêtre in the Louvre is suggested.

[*See* ILLUSTRATION.]

BENOZZO GOZZOLI.

44 Christ on the Cross, with the Virgin supported by Holy Women and Saints

Pen and ink on pink prepared paper

$5\frac{1}{4}$*in. by* $4\frac{7}{8}$*in.* (13.3*cm. by* 12.3*cm.*)

*** Collections: Richardson, Hodges, Wadmore, C. Rogers.

The pink paper is usually associated with drawings of the Veronese School, but it was not unknown in Florence. A drawing of the Entombment by Gozzoli in the British Museum is strikingly near in style and technique to the present drawing.

[*See* ILLUSTRATION.]

FRANCESCO GUARDI.

45 Two Gondoliers

Pen and ink $3\frac{7}{8}$*in. by* $4\frac{1}{8}$*in.* (9.9*cm. by* 10.5*cm.*)

And a sheet of caricature heads, by P. L. Ghezzi 2

FRANCESCO GUARDI.

46 Two Sketches: A Priest elevating the Host and Holy Family

Pen and ink over red chalk

$5\frac{3}{4}$*in. by* $8\frac{1}{4}$*in.* (14.5*cm. by* 20.6*cm.*)

FRANCESCO GUARDI.

47 Figures outside a building

Pen and brown ink and grey wash, the figures in black chalk

$3\frac{7}{8}$*in. by* $8\frac{7}{8}$*in.* (9.8*cm. by* 22.6*cm.*)

*** Exhibited Magnasco Society, July, 1927.

A brilliant and characteristic example of the artist.

GUERCINO.

48 Charity

Pen and ink and brown wash

6*in. by* $7\frac{7}{8}$*in.* (15*cm. by* 20.1*cm.*)

A landscape with a cottage and trees on back

*** Collection: J. Skippe.

GUERCINO.

49 Study for an Infant Christ

Red chalk $7\frac{3}{4}$*in. by* 6*in.* (19.6*cm. by* 15.2*cm.*)

*** Collection : Bouverie.

GUERCINO.

50 An Astrologer, with globe and compasses

Black chalk $10\frac{1}{4}$*in. by* $7\frac{5}{8}$*in.* (26*cm. by* 19.3*cm.*)

And Shipwreck 2

GUERCINO.

51 St. John the Baptist and a Lamb

Pen and brown ink and brown wash

$10\frac{1}{2}$*in. by* $14\frac{3}{4}$*in.* (26.6*cm. by* 37.3*cm.*)

GUERCINO.

Studies of draped woman for a Crucifixion, with St. Mary Magdalene embracing the Cross

Pen and brown ink and brown wash

9*in. by* $10\frac{1}{8}$*in.* (22.8*cm. by* 25.6*cm.*)

*** Collection : Northwick 2

GUERCINO.

52 Landscape, ruins of a castle on a mound

Pen and ink $5\frac{3}{4}$*in. by* $7\frac{7}{8}$*in.* (14.7*cm. by* 19.9*cm.*)

*** Collection : J. Skippe.

Reproduced, A. G. B. Russell, *Drawings by Guercino*, 1925, plate II.

LOT 52—*continued.*

GUERCINO.

Landscape with two trees and a bridge on the left

Pen and brown ink 8*in.* *by* $11\frac{3}{8}$*in.* (20.4*cm.* *by* 29*cm.*)

*** Collections : Denon, Brothers Gusch, Knieman, H. Gelissen. 2

GUERCINO.

53 Head of a Jew, in profile

Pen and red ink $7\frac{1}{4}$*in.* *by* 5*in.* (18.4*cm.* *by* 12.8*cm.*)

*** Collection : Northwick.

And two others 3

GUERCINO.

54 Volcano

Brush and sepia on bluish paper

$10\frac{1}{8}$*in.* *by* $14\frac{5}{8}$*in.* (25.9*cm.* *by* 37.2*cm.*)

*** Collection : Northwick.

Reproduced, A. G. B. Russell, *Drawings by Guercino*, plate XIV.

Exhibited, Burlington Fine Arts Club, May, 1923 ; Magnasco Society, July, 1927.

GUERCINO.

55 Landscape with a tree on the left, and a country house

Pen and ink $9\frac{1}{2}$*in.* *by* $15\frac{5}{8}$*in.* (24*cm.* *by* 39.5*cm.*)

Landscape with clump of trees on the right, and farm-house

Pen and ink $9\frac{7}{8}$*in.* *by* $15\frac{1}{2}$*in.* (25*cm.* *by* 39.4*cm.*)

*** Collection : Northwick 2

GUERCINO.

56 Landscape with men fishing and hauling nets

Pen and ink $4\frac{7}{8}$*in. by* $10\frac{3}{8}$*in.* (12.3*cm. by* 26.2*cm.*)

GUERCINO.

Landscape with a church on a hill

Black chalk on buff-coloured paper

9*in. by* $15\frac{1}{8}$*in.* (22.9*cm. by* 38.5*cm.*)

*** Collection : Northwick. 2

GUERCINO.

57 Head of a Man with plumed cap

Pen and ink $5\frac{7}{8}$*in. by* $4\frac{3}{4}$*in.* (14.9*cm. by* 12*cm.*)

*** Collection : Northwick.

GUERCINO.

Kneeling Magdalene

Pen and ink and brown wash

$7\frac{1}{4}$*in. by* $4\frac{3}{8}$*in.* (18.5*cm. by* 11.2*cm.*)

*** Collection : Northwick.

GUERCINO.

Woman and Child

Pen and ink and brown wash

$5\frac{7}{8}$*in. by* $6\frac{5}{8}$*in.* (14.8*cm. by* 16.8*cm.*)

*** Collection : Northwick. 3

GUERCINO.

58 The Flaying of St. Bartholomew

Pen and ink and brown wash

$8\frac{1}{8}$*in.* *by* 10*in.* (20.3*cm.* *by* 25.6*cm.*)

*** Collection : Northwick.

GUERCINO.

Executioner and decapitated corpse

Pen and ink and brown wash

$7\frac{7}{8}$*in.* *by* $10\frac{1}{4}$*in.* (19.9*cm.* *by* 26*cm.*)

*** Collection : Northwick.

GUERCINO.

Study for the Adoration of Kings

Pen and ink and brown wash

$11\frac{3}{8}$*in.* *by* $8\frac{1}{4}$*in.* (28.8*cm.* *by* 20.5*cm.*)

*** Collection : Northwick. 3

GUERCINO.

59 An Ecclesiastic

Pen and ink and brown wash

$7\frac{7}{8}$*in.* *by* $6\frac{3}{8}$*in.* (20*cm.* *by* 16.2*cm.*)

*** Collection : Northwick.

GUERCINO.

A Woman, head turned to the left

Pen and ink $7\frac{3}{8}$*in.* *by* $6\frac{1}{8}$*in.* (18.7*cm.* *by* 15.7*cm.*)

*** Collection : Northwick. 2

GUERCINO.

60 Study of a Monk

Pen and ink and wash $6\frac{7}{8}$*in. by* $3\frac{7}{8}$*in.* (17.4*cm. by* 9.2*cm.*)

GUERCINO.

St. Jerome in penitence

Pen and ink and brown wash

$10\frac{1}{4}$*in. by* $7\frac{3}{4}$*in.* (26.1*cm. by* 19.6*cm.*)

*** Collections : Reynolds, J. Skippe. 2

GUERCINO.

61 The Ponte Molle

Brush drawing in brown

8*in. by* $11\frac{3}{4}$*in.* (20.4*cm. by* 30*cm.*)

GUERCINO.

Bluff overlooking a plain

Pen and ink on greenish paper

9*in. by* $12\frac{3}{8}$*in.* (23*cm. by* 31.5*cm.*)

*** Collection : Northwick. 2

GUERCINO.

62 Bent and blasted trees

Pen and ink $7\frac{7}{8}$*in. by* 9*in.* (19.5*cm. by* 22.8*cm.*)

*** Collection : Northwick.

GUERCINO.

Diana and Nymphs bathing

Pen and ink and brown wash

$9\frac{7}{8}$*in. by* $14\frac{1}{4}$*in.* (25*cm. by* 36.1*cm.*)

*** Collection : Northwick. 2

BERNARDINO LANINI.

63 Study of a Man, looking over his shoulder

Black and white chalk on brown paper

$16\frac{3}{4}$*in. by* $8\frac{1}{4}$*in.* (42.6*cm. by* 20.7*cm.*)

*** Collections : Gigoux, Desperet and J. B.

This magnificent drawing has on the back in a 17th Century hand the attribution to "Lanino," which has been copied on the front as Lovino, Luini. Though differing in techinque, and indeed, in merit, from the drawings by Lanino known to us, the old ascription must be retained for the present.

[*See* ILLUSTRATION.]

FILIPPINO LIPPI (ATTRIBUTED TO).

64 Group of Men

Pen and ink and brown wash heightened with white

$9\frac{5}{8}$*in. by* $3\frac{7}{8}$*in.* (24.4*cm. by* 9.7*cm*).

TOMMASO GUIDI MASACCIO (AFTER).

65 A Figure in the fresco of the Tribute Money in the Brancacci Chapel

Brown wash over black chalk

$7\frac{1}{4}$*in. by* $3\frac{1}{2}$*in.* (18.6*cm. by* 8.7*cm.*)

*** Collection : Wilton House.

An early and excellent Florentine drawing from a fresco which was copied by most of the great Masters of Florence, including Michelangelo.

No. 63

P. F. MOLA.

66 The Repose in Egypt, a pyramid on the left, and an elephant in the distance

Pen and ink and brown wash, signed mola
$6\frac{1}{4}$*in. by* $9\frac{7}{8}$*in.* (15.8*cm. by* 25*cm.*)

*** Collections : Esdaile, Lord Spencer.

P. F. MOLA.

67 View over a wide valley with hills in the distance

Pen and brown ink and wash heightened with white
$8\frac{3}{8}$*in. by* $12\frac{1}{8}$*in.* (21.3*cm. by* 30.9*cm.*)

*** Should be compared with the signed landscape drawing in the British Museum, which has inscriptions in exactly the same manner.

CRESCENZIO ONOFRIO.

68 Study of a cloudy sky

Pen and brown ink and brown wash on light brown paper heightened with white 8*in. by* $12\frac{1}{4}$*in.* (20.3*cm. by* 31*cm.*)

*** A striking study by an Italian landscape painter of the time of Claude, probably by Crescenzio Onofrio, by whom there is a series of drawings, one of which is signed, in the British Museum

LELIO ORSI DA NOVELLARA.

69 St. Sebastian

Pen and brown ink and brown wash
$9\frac{1}{8}$*in. by* 8*in.* (23.3*cm. by* 20.2*cm.*)

*** Collections : Richard Cosway, Lanière, P. Lely (?).

And Child and Griffin, *in red chalk*, by an unknown artist 2

BERNARDO PARENTINO (?).

70 Trophy of arms and armour

Pen and brown ink $6\frac{1}{2}$*in. by* $9\frac{1}{4}$*in.* (16.7*cm. by* 23.6*cm.*)

On the back is a careful drawing, obviously a copy, of St. Paul holding a book and sword

*** Collection : Sir E. J. Poynter.

Exhibited Grosvenor Gallery, 1877–8, No. 751.

FRANCESCO PARMIGIANO.

71 Medea and the Argonauts (or Circe and the companions of Ulysses).

Pen and ink and brown wash on greenish paper heightened with white

Octagonal, $8\frac{3}{4}$*in. by* $8\frac{3}{8}$*in.* (22.3*cm. by* 20.8*cm.*)

*** Collection : Poynter.

One of the best versions of a much repeated drawing (Uffizi, British Museum, etc.); there are chiaroscuro woodcuts, B. XII., p. 111., Nos. 7 and 8, of the subject.

FRANCESCO PARMIGIANO.

72 Ulysses and the Sirens

Red chalk $7\frac{1}{2}$*in. by* $10\frac{3}{8}$*in.* (19*cm. by* 26.4*cm.*)

*** Formerly attributed to Primaticcio, no doubt on account of the subject, which was treated by that artist, but undoubtedly a particularly charming example of Parmigiano.

B. PASSAROTTI.

73 Heads of two fantastic monsters

Pen and brown ink, cut irregularly

$15\frac{3}{8}$*in. by* $11\frac{1}{2}$*in.* (39*cm. by* 29*cm.*)

*** Collection : Lord Spencer.

And Anonymous, St. John the Evangelist

Red chalk 2

GIOVANNI BATTISTA PIRANESI.

74 Interior of a building with steps and massive scaffolding

Pen and brown ink and grey wash

$12\frac{1}{4}$*in. by* $15\frac{5}{8}$*in.* (31.1*cm. by* 39.8*cm.*)

*** Very near in subject and in style to the etchings of the "Carceri."

[*See* ILLUSTRATION.]

GIOVANNI BATTISTA PIRANESI.

75 Interior of a vaulted building, with steps ascending to the right

Pen and brown ink $8\frac{3}{8}$*in. by* $9\frac{1}{8}$*in.* (21.3*cm. by* 23.2*cm.*)

GIOVANNI BATTISTA PIRANESI.

76 Interior, with a large arch opening into a courtyard

Pen and ink and brown wash

$8\frac{1}{4}$*in. by* $6\frac{7}{8}$*in.* (20.8*cm. by* 17.6*cm.*)

On the back study of the newel column for a staircase

*** Exhibited at the Architectural Exhibition at Oxford, 1923.

GIOVANNI BATTISTA PIRANESI.

77 Interior of a building, with a dome in the centre

Pen and ink and brown wash

$8\frac{1}{2}$*in. by* $6\frac{3}{4}$*in.* (21.8*cm. by* 17*cm.*)

JACOPO CARUCCI PONTORMO.

78 The Fainting Virgin supported by two women

Black chalk, irregularly cut

$6\frac{7}{8}$*in. by* $7\frac{1}{4}$*in.* (17.6*cm. by* 18.2*cm.*)

FRANCESCO PRIMATICCIO.

79 Study for the body of Christ in an Entombment

Black chalk on greenish coloured paper heightened with white $10\frac{7}{8}$*in. by* $13\frac{1}{4}$*in.* (27.6*cm. by* 33.6*cm.*)

*** From the collection of Sir Joshua Reynolds. A fine and authentic example of the master.

G. C. PROCACCINI.

80 Study for an Adoration of the Magi

Black chalk on brown paper

$8\frac{1}{8}$*in. by* $11\frac{1}{2}$*in* (20.5*cm. by* 29.4*cm.*)

*** Collections : Reynolds, T. Banks.

And another anonymous drawing 2

RAPHAEL (AFTER).

81 The Finding of Moses

Pen and ink and grey wash
$9\frac{1}{8}$*in. by* $11\frac{3}{4}$*in.* (23.3*cm. by* 29.8*cm.*)

*** Collections : Lely, Richardson, Banks.

Old copy from the drawing by Raphael for the fresco in the Loggie. The drawing is in the South Kensington Museum.

RAPHAEL (AFTER).

Moses receiving the tablets of the Law

Pen and ink

*** Collection : J. Skippe.

Old copy from the fresco in the Loggie.

RAPHAEL (AFTER).

Joseph sold by his Brethren, from the fresco in the Loggie

Pen and ink and brown wash on blue-grey paper heightened with white $8\frac{1}{2}$*in. by* $11\frac{1}{4}$*in.* (21.5*cm. by* 28.5*cm.*)

*** Collection : J. Skippe, who made a chiaroscuro from this drawing.

RAPHAEL (AFTER).

Two studies of nude men

Pen and brown ink $10\frac{1}{2}$*in. by* 8*in.* (26.8*cm. by* 20.1*cm.*)
4

GUIDO RENI.

82 Head of an old man looking up

Black and white chalk on grey paper
$10\frac{3}{4}$*in. by* $9\frac{1}{4}$*in.* (27.4*cm. by* 23.3*cm.*)

*** Collection : Esdaile.

GUIDO RENI.

83 Head of Christ

Red chalk $10\frac{3}{8}$*in. by* $8\frac{3}{8}$*in.* (26.5*cm. by* 21.2*cm.*)

*** Collection : J. Skippe.

GUIDO RENI.

Two boy angels

Pen and brown wash $6\frac{1}{4}$*in. by* $4\frac{1}{2}$*in.* (15.3*cm. by* 11.5*cm.*)

GUIDO RENI.

The Holy Family ; study for the etching

Pen and ink $7\frac{3}{4}$*in. by* 6*in.* (19.5*cm. by* 15.2*cm.*)

*** Collection : Richardson. 3

MARCO RICCI.

84 A farmyard, with casks, etc.

Pen and brown wash $5\frac{1}{2}$*in. by* $7\frac{3}{4}$*in.* (13.8*cm. by* 19.8*cm.*)

MARCO RICCI.

85 Studies of farmyard buildings, etc.

Pen and brown ink 8*in. by* $10\frac{3}{8}$*in.* (20.4*cm. by* 26.3*cm.*)

*** Collection : J. Skippe.

MARCO RICCI.

Landscape with large trees and a mill

Pen and ink and grey wash heightened with white, squared for transfer $15\frac{3}{8}$*in. by* $21\frac{3}{8}$*in.* (39*cm. by* 54*cm.*)

*** Collection : J. Skippe. 2

SEBASTIANO RICCI.

86 Design for a ceiling

Pen and red ink and wash on pink prepared paper heightened with white $15\frac{1}{2}$*in. by* $9\frac{1}{2}$*in.* (39.4*cm. by* 24*cm.*)

*** Collection : L. Grassi.

ROSSO FIORENTINO.

Mercury

Pen and brown ink and brown wash

6*in. by* $3\frac{1}{2}$*in.* (15.4*cm. by* 8.9*cm.*)

*** Engraved by G. G. Caraglio, B. XV., 78, 36.

And an anonymous drawing. 3

G. SALVIATI.

87 Holy Family with an angel

Pen and brown ink $7\frac{1}{8}$*in. by* $9\frac{1}{8}$*in.* (18.2*cm. by* 23.5*cm.*)

*** Collection : Marquis C. de Valori.

L. SARDAGNA.

(*a*) Two Nobles in fantastic costumes

(*b*) Sirens and dolphins

Pen and ink, both signed 3

ANDREA DEL SARTO.

88 St. John the Baptist preaching

Sketch in oil in monotone, for the fresco in the Scalzi at Florence $8\frac{1}{4}$*in. by* $5\frac{5}{8}$*in.* (21*cm. by* 14.4*cm.*)

SINIBALDO SCORZA.

89 Landscape, a town on the edge of a river

Pen and brown ink and brown wash

$7\frac{1}{4}$*in. by* $14\frac{1}{2}$*in.* (18.5*cm. by* 37*cm.*)

Signed "Sinibo scorza," with old attribution on the mount to P. Bril

*** Scorza was famous as a landscape and animal painter.

PIETRO TESTA.

90 Group of Figures, and a donkey beside a portico

Pen and brown ink $6\frac{1}{4}$*in. by* $7\frac{3}{4}$*in.* (15.9*cm. by* 19.8*cm.*)

*** Collection : J. Skippe.

And another, by Zuccarelli 2

G. B. TIEPOLO.

91 A Figure seen from behind, holding up a sword

Pen and brown wash $8\frac{1}{2}$*in. by* $5\frac{7}{8}$*in.* (21.5*cm. by* 14.8*cm.*)

G. B. TIEPOLO.

92 Two studies of small farm-houses

4*in. by* $6\frac{5}{8}$*in.* (10.9*cm. by* 16.8*cm.*)

Two similar studies

Pen and sepia and sepia wash

5*in. by* $7\frac{1}{8}$*in.* (12.5*cm. by* 18*cm.*)

*** Collection : Alphonse Legros 2

G. B. TIEPOLO.

93 Study of farm buildings $3\frac{1}{2}$*in. by* 6*in.* (8.9*cm. by* 15.2*cm.*)
Two studies of villas

Pen and sepia and sepia wash
6*in. by* $7\frac{1}{4}$*in.* (15.2*cm. by* 18.4*cm.*)

*** Collection : Alphonse Legros. 2

G. B. TIEPOLO.

94 Group of buildings $2\frac{3}{4}$*in. by* $4\frac{7}{8}$*in.* (7*cm. by* 12.3*cm.*)
Walls of a town with a round tower

Pen and sepia and sepia wash
$4\frac{7}{8}$*in. by* $4\frac{1}{2}$*in.* (12.4*cm. by* 11.4*cm.*)

*** Collection : A. Legros. 2

G. B. TIEPOLO.

95 A long shed with arches

Pen and indian ink and wash
$4\frac{3}{8}$*in. by* $8\frac{3}{4}$*in.* (11.1*cm. by* 22.3*cm.*)

*** Collection : Legros.

G. B. TIEPOLO.

96 Bearded man in cap and cloak

Pen and brown wash $9\frac{1}{2}$*in. by* $6\frac{1}{4}$*in.* (24.1*cm. by* 16*cm.*)

*** In the style of the etchings of "the Capricci."

G. B. TIEPOLO.

97 Design for ceiling decoration, with Neptune, the young Bacchus, and two other deities

Pen and brown wash over black chalk

$6\frac{11}{16}$*in. by* $10\frac{9}{16}$*in.* (17*cm. by* 26.8*cm.*)

*** Exhibited Burlington Fine Arts Club, 1917–18, No. 84 ; reproduced Vasari Society, 2nd Series, Part IX, No. 6.

Eduard Sack, *G. B. und D. Tiepolo*, Hamburg, 1910, p. 251, No. 104.

G. B. TIEPOLO.

98 Two Bacchantes

Pen and brown wash $9\frac{1}{8}$*in. by* $9\frac{3}{8}$*in.* (23.3*cm. by* 23.7*cm.*)

*** Exhibited Burlington Fine Arts Club, 1911, No. 71, and 1917–18, No. 83.

Exhibited Magnasco Society, July, 1927.

Reproduced, Detlev von Hadeln, *Handzeichnungen von G. B. Tiepolo*, 1927, Plate 90.

Eduard Sack, *G. B. und D. Tiepolo*, Hamburg, 1910, p. 252, No. 107.

[*See* ILLUSTRATION.]

G. B. TIEPOLO.

99 Bacchus and Ariadne, and child reclining on an orb, a satyr in front

Pen and brown wash over black chalk

$12\frac{1}{4}$*in. by* $9\frac{1}{2}$*in.* (31.2*cm. by* 24.3*cm.*)

*** Exhibited Burlington Fine Arts Club, 1911, No. 66, and 1917–18, No. 71.

Reproduced, Eduard Sack, *G. B. und D. Tiepolo*, Hamburg, 1910, Fig. 230.

Detlev von Hadeln, *Handzeichnungen von G. B. Tiepolo*, Florence, 1927, Plate 73.

No. 98

G. B. TIEPOLO.

100 Time and Love borne by children

Pen and brown wash over black chalk

$8\frac{3}{4}$*in. by* $8\frac{1}{4}$*in.* (22.3*cm. by* 21*cm.*)

*** Exhibited Burlington Fine Arts Club, 1911, No. 61.
Exhibited Magnasco Society, July, 1927.
Reproduced, Detlev von Hadeln, *Handzeichnungen von G. B. Tiepolo*, 1927, Plate 20.
Eduard Sack, *G. B. und D. Tiepolo*, Hamburg, 1910, No. 105.

G. B. TIEPOLO.

101 Zephyr and Flora

Pen and brown wash over black chalk

$9\frac{5}{8}$*in. by* $8\frac{7}{8}$*in.* (24.4*cm. by* 22.5*cm.*)

*** Exhibited Burlington Fine Arts Club, 1911, No. 70; Magnasco Society, July, 1927.
Reproduced, Vasari Society, 2nd Series, Part 3 (1923), No. 7: Detlev von Hadeln, *Handzeichnungen von G. B. Tiepolo*, 1927, Plate 80.
Eduard Sack, *G. B. und D. Tiepolo*, Hamburg, 1910, No. 108.

G. B. TIEPOLO.

102 Head of a youth to right, with open mouth

Black chalk on bluish paper heightened with white

$8\frac{7}{8}$*in. by* $5\frac{1}{2}$*in.* (22.5*cm. by* 14*cm.*)

G. B. TIEPOLO.

103 Profile of a Woman to left, and drawing of a hand

Black chalk on bluish paper heightened with white

$10\frac{1}{2}$*in. by* $5\frac{7}{8}$*in.* (26.7*cm. by* 15*cm.*)

G. B. TIEPOLO.

104 Boy's head, full face, inclined to right

Red chalk on bluish paper heightened with white

$8\frac{7}{8}$*in. by* $6\frac{3}{4}$*in.* (22.7*cm. by* 17*cm.*)

G. B. TIEPOLO.

105 Woman's head, three-quarters to right, looking up

Red chalk on bluish paper heightened with white

$8\frac{5}{8}$*in. by* 6*in.* (21.2*cm. by* 15.2*cm.*)

G. B. TIEPOLO.

106 Head of a young woman, three-quarters to left

Red chalk on bluish paper heightened with white

$8\frac{3}{4}$*in. by* $6\frac{1}{4}$*in.* (22.3*cm. by* 15.8*cm.*)

*** Exhibited Magnasco Society, July, 1927.

G. B. TIEPOLO.

107 Woman's head, three-quarters to left, looking up

Red chalk on bluish paper heightened with white

$8\frac{7}{8}$*in. by* $5\frac{7}{8}$*in.* (22.5*cm. by* 14.9*cm.*)

*** From the same model as the preceding.

G. B. TIEPOLO.

108 Head of a man, full face

Red chalk on bluish paper heightened with white

$8\frac{1}{8}$*in. by* $6\frac{1}{4}$*in.* (20.6*cm. by* 15.8*cm.*)

No. 111

G. B. TIEPOLO.

109 Head of a man, full face, eyes closed

Red chalk on bluish paper heightened with white
$8\frac{1}{8}$*in. by* $5\frac{5}{16}$*in.* (20.3*cm. by* 13.5*cm.*)

*** From the same model as the preceding.

G. B. TIEPOLO.

110 Portrait study of a woman's head

Black chalk on blue-grey paper heightened with white
$8\frac{3}{8}$*in. by* $5\frac{1}{8}$*in.* (21.3*cm. by* 13*cm.*)

G. B. TIEPOLO.

111 Study for the head of St. Agatha in the Martyrdom of that Saint in the Kaiser Friedrich Museum, Berlin, No. 459B.

Red chalk on blue-grey paper heightened with white
$10\frac{1}{2}$*in. by* $6\frac{7}{8}$*in.* (26.8*cm. by* 17.5*cm.*)

*** Exhibited, Magnasco Society, July, 1927.

Reproduced, D. von Hadeln, *Handzeichnungen von Tiepolo*, Plate 166.

[*See* ILLUSTRATION.]

G. B. TIEPOLO.

112 Man's head in profile to right, looking up

Red chalk on blue-grey paper heightened with white
$8\frac{3}{4}$*in. by* 6*in.* (22.3*cm. by* 15.4*cm.*)

*** Exhibited, Magnasco Society, July, 1927.

Reproduced, D. von Hadeln, *Handzeichnungen von Tiepolo*, Plate 167.

G. B. TIEPOLO.

113 Head of a man wearing a cap

Red chalk $4\frac{1}{2}$*in. by* $3\frac{1}{2}$*in.* (11.5*cm. by* 9.1*cm.*)

And Head of a boy, Italian, early 16th Century

Red chalk 2

*** Collections : Lely and Thane.

LORENZO TIEPOLO.

114 Head of an old woman looking up, St. Anne

Black, red and blue chalk heightened with white

$14\frac{3}{4}$*in. by* $11\frac{1}{4}$*in.* (37.6*cm. by* 28.5*cm.*)

Signed on the back, *Lorenzo Tiepolo Pitor*

*** Reproduced, D. von Hadeln, *Handzeichnungen von Tiepolo*, Plate 198.

JACOPO TINTORETTO.

115 Study of two seated beggars asking for alms

Black chalk on greenish paper heightened with white

$8\frac{1}{4}$*in. by* $9\frac{5}{8}$*in.* (21*cm. by* 24.5*cm.*)

*** Collection : J. Skippe.

DOMENICO TINTORETTO.

116 The Virgin and St. Joseph adoring the Infant Christ

Black and white chalk on brownish paper

$14\frac{1}{4}$*in. by* $10\frac{5}{8}$*in.* (36.3*cm. by* 27*cm.*)

LOT 116—*continued.*

DOMENICO TINTORETTO.

A figure in a tall cap holding a cup before a woman

Black and white chalk on light brown paper
$9\frac{5}{8}$*in. by* $7\frac{1}{2}$*in.* (24.4*cm. by* 19*cm.*)

DOMENICO TINTORETTO.

Two figures and a globe

Black chalk on grey paper heightened with white
$9\frac{3}{8}$*in. by* 8*in.* (23.8*cm. by* 20.4*cm.*)
3

TITIAN.

117 Study of an old man, his left hand raised

Black and white chalk on blue-grey paper
$9\frac{3}{4}$*in. by* $8\frac{1}{8}$*in.* (24.9*cm. by* 20.7*cm.*)

*** Collection : C. J. Ball.

TITIAN.

118 Landscape with a view of the sea

Pen and brown ink $7\frac{1}{2}$*in. by* $10\frac{1}{4}$*in.* (19.1*cm. by* 26*cm.*)

PERINO DEL VAGA.

119 Lunette, unknown subject

Pen and brown wash $6\frac{1}{8}$*in. by* $8\frac{1}{4}$*in.* (15.1*cm. by* 20.8*cm.*)

*** Collection : C. Gasc.

LOT 119—*continued.*

PERINO DEL VAGA.

Charity with children

Pen and ink and brown wash heightened with white
12*in.* *by* $5\frac{3}{8}$*in.* (30.3*cm.* *by* 13.1*cm.*)

*** Collection : J. Skippe, who made a chiaroscuro woodcut from this drawing. 2

FRANCESCO VANNI (ATTRIBUTED TO).

120 Dispute of Doctors in Cathedral at Pisa

Drawn in brush and brown
4*in.* *by* $4\frac{1}{2}$*in.* (10.1*cm.* *by* 11.4*cm.*)

ITALIAN SCHOOL.

(16TH CENTURY.)

A Knight on horseback

Black chalk 11*in.* *by* $7\frac{3}{4}$*in.* (35.6*cm.* *by* 19.6*cm.*)

On the back two studies of heads 2

*** Collection : L. Grassi.

PIETRO DELLA VECCHIA, 1605–1678.

121 Miscellaneous studies, including a table littered with books, musical instruments, etc., and a figure standing at the foot of a flight of stairs

Pen and brown wash : signed " Piero vechia "
$7\frac{7}{8}$*in.* *by* $11\frac{1}{2}$*in.* (20*cm.* *by* 29.5*cm.*)

VERONESE SCHOOL.

(Early 15th Century.)

122 Study for a Council scene

Pen and ink on pink prepared paper

$4\frac{3}{8}$*in. by* $8\frac{1}{8}$*in.* (11*cm. by* 20.8*cm.*)

*** From the collection of J. Richardson, junior, and attributed by him to Benozzo Gozzoli. (See inscription in Richardson's handwriting on the back.)

Reproduced, Vasari Society, 1st Series, III, No. 9, with note by the late Sir Sidney Colvin.

By the same hand and belonging to the same series, are two drawings in the British Museum, also from the Richardson Collection, and a third, doubtfully identified by Colvin as a study by Pisanello for his paintings in the Ducal Palace at Venice (but *cf.* G. F. Hill, *Pisanello*, p. 32 ff.).

PAOLO VERONESE.

123 Composition studies for a picture of the Holy Family

Pen and ink and brown wash

$9\frac{3}{4}$*in. by* $7\frac{1}{4}$*in.* (24.9*cm. by* 18.6*cm.*)

*** Collections : Esdaile, Count Gelosi.

Exhibited Burlington Fine Arts Club.

A characteristic example with an inscription in Veronese's handwriting.

PAOLO VERONESE (attributed to).

124 Studies of a dead Christ, supported by Angels and Holy Women

Pen and ink and brown wash

10*in. by* $7\frac{3}{8}$*in.* (25.4*cm. by* 18.8*cm.*)

*** Collection : J. Skippe.

Studies for a Virgin and Child

Pen and brown ink $9\frac{1}{2}$*in. by* $7\frac{1}{8}$*in.* (24*cm. by* 18*cm.*)

*** Collection : J. Skippe. 2

PAOLO VERONESE.

125 Virgin and Child ; on the back, Holy Family

Pen and brown ink 11¼*in. by* 8⅛*in.* (28.5*cm. by* 20.8*cm.*)

On the back an inscription ; compare preceding and drawings sold in the Wauters sale and elsewhere.

ALVISE VIVARINI (ATTRIBUTED TO).

126 The Last Sacrament being administered to a Saint

Pen and ink and wash on green prepared surface heightened with white 10⅜*in. by* 8*in.* (26.5*cm. by* 20.4*cm.*)

*** Collection : Fairfax Murray.

FEDERICO ZUCCARO.

127 Head of an elderly woman

Black and red chalk 7*in. by* 5¼*in.* (17.9*cm. by* 13.4*cm.*)

ITALIAN SCHOOL.

128 Two landscape drawings, and another

Pen and ink and wash 3

FRENCH SCHOOL.

FRENCH SCHOOL.

(18TH CENTURY.)

129 (*a*) Studies of children

Red chalk 7*in. by* 10¼*in.* (17.8*cm. by* 26*cm.*)

(*b*) An old woman and a small girl

Red chalk 7⅛*in. by* 5¾*in.* (18*cm. by* 14.6*cm.*)

2

J. J. DE BOISSIEU.

130 A farm-house near Lyons, seen from across a stream

Pen and ink, brown wash and water-colour
7in. by $11\frac{3}{4}$*in.* (17.7*cm. by* 29.6*cm.*)

*** Collection : A. Chariatte.

FRANÇOIS BOITARD (?).

131 Various studies of ladies and gentlemen, on both sides of the sheet

Pen and ink $6\frac{1}{8}$*in. by* $13\frac{1}{2}$*in.* (15.5*cm. by* 34.2*cm.*)

FRANÇOIS BOUCHER.

132 Nude girl asleep

Black, red and white chalk on buff coloured paper
$12\frac{1}{2}$*in. by* $14\frac{1}{2}$*in.* (31.5*cm. by* 37*cm.*)

FRANÇOIS BOUCHER.

133 Head of an Oriental with turban and moustaches

Red chalk, signed " Boucher f."
$8\frac{5}{8}$*in. by* $6\frac{1}{2}$*in.* (22*cm. by* 16.5*cm.*)

*** Collection : E. Habich.

JACQUES CALLOT (?).

134 Ships in a Mediterranean Port

Pen and brown ink and blue wash

$7\frac{3}{8}$*in. by* $10\frac{3}{8}$*in.* (19.4*cm. by* 26.3*cm.*)

*** Collection : Paul Sandby.

JACQUES CALLOT.

A beggar

Pen and ink on vellum 6*in. by* $6\frac{5}{8}$*in.* (15.1*cm. by* 16.7*cm.*)

*** Unknown collector's mark, Lugt 2881. 2

JACQUES CALLOT.

135 A peasant woman walking, seen from behind

Pen and brown ink $2\frac{1}{2}$*in. by* $1\frac{3}{4}$*in.* (6.2*cm. by* 4.4*cm.*)

*** Collection : E. Habich.

JACQUES CALLOT.

Small studies of figures and dogs

Pen and brown ink $6\frac{5}{8}$*in. by* $5\frac{1}{8}$*in.* (17*cm. by* 13*cm.*)

*** Collection : Crozat.

JACQUES CALLOT.

Horseman surprised by death

Pen and ink $7\frac{7}{8}$*in. by* $10\frac{1}{4}$*in.* (20*cm. by* 26*cm.*)

3

JACQUES CALLOT.

136 An old woman spinning, cattle in the distance

Pen and ink $7\frac{5}{8}$*in. by* $9\frac{1}{4}$*in.* (20*cm. by* 23.5*cm.*)

The figure is a copy from an engraving by Enea Vico, after Parmigiano

PHILIPPE DE CHAMPAGNE (?).

137 Head of a girl in profile to right, and another head

Black chalk $10\frac{7}{8}$*in. by* $9\frac{1}{8}$*in.* (27.2*cm. by* 23.2*cm.*)

*** Collections : Sir P. Lely, L. Grassi

J. B. S. CHARDIN.

138 A woman sewing

Black, red and white chalk on pinkish coloured paper $8\frac{1}{2}$*in. by* $6\frac{1}{2}$*in.* (21.5*cm. by* 16.6*cm.*)

CLAUDE LORRAIN.

139 Landscape with wooded hills

Pen and ink and brown wash on bluish paper heightened with white $4\frac{5}{8}$*in. by* 10*in.* (11.7*cm. by* 25.5*cm.*)

*** Collections : W. Esdaile, Sir Thomas Lawrence, W. H. Carpenter, H. Gay Hewlett.

Reproduced, Sale Catalogue, H. Gay Hewlett, Sotheby's, Nov. 28th, 1922, lot 25.

CLAUDE LORRAIN.

140 View of the Villa Ludovisi

Pen and brown ink and brown wash

$6\frac{1}{4}$*in. by* $11\frac{1}{4}$*in.* (15.9*cm. by* 28.6*cm.*)

*** Collection : R. Johnson.

Exhibited at the Burlington Fine Arts Club, Winter Exhibition, 1917–18, No. 55.

[*See* ILLUSTRATION.]

CLAUDE LORRAIN.

141 Antique Temple by the Water with a ship alongside ; (?) study for the picture of the Embarkation of the Queen of Sheba

Pen and brown ink and brown wash

$6\frac{1}{8}$*in. by* $4\frac{3}{4}$*in.* (12.5*cm. by* 12*cm.*)

*** Collections : P. Sandby, R. Johnson.

CLAUDE LORRAIN.

142 Landscape with trees, distant water and two goats in the foreground

Pen and brown ink and brown wash

$6\frac{1}{4}$*in. by* $9\frac{1}{4}$*in.* (15.8*cm. by* 23.5*cm.*)

CLAUDE LORRAIN.

143 Study of rocks

Pen and brown ink and brown wash on bluish paper heightened with white $4\frac{1}{2}$*in. by* $7\frac{3}{4}$*in.* (11.5*cm. by* 19.7*cm.*)

*** Collections : Count Moritz von Fries, Sir T. Lawrence, W. Esdaile.

No. 140

No. 144

CLAUDE LORRAIN.

144 Landscape composition, with rocks on the left

Pen and brown ink on bluish paper heightened with white $7\frac{7}{8}$*in. by* $10\frac{3}{8}$*in.* (20*cm. by* 26.5*cm.*)

*** Collections : Esdaile, Robinson.

[*See* ILLUSTRATION.]

CLAUDE LORRAIN.

145 The Rest on the Flight into Egypt

Pen and ink and brown wash and black chalk heightened with white $4\frac{3}{4}$*in. by* $6\frac{1}{2}$*in.* (12.2*cm. by* 16.4*cm.*)

*** Collection : J. Richardson, senior.

CLAUDE LORRAIN.

146 Ship in a storm at sea

Pen and light brown ink and grey wash $7\frac{1}{16}$*in. by* $9\frac{7}{16}$*in.* (18*cm. by* 24*cm.*)

*** Collections : Spencer, Northwick.

Reproduced in the Vasari Society, 2nd Series, Part IX, No. 14, with notice by Professor A. M. Hind.

CLAUDE LORRAIN.

147 A herd of deer

Black chalk $4\frac{1}{4}$*in. by* $7\frac{1}{2}$*in.* (10.8*cm. by* 19*cm.*)

*** Collections : Bradbury, R. Johnson.

CLAUDE LORRAIN.

148 Landscape with peasants and cattle crossing a ford, in circle

Pen and brown ink and brown wash
6in. by 6in. (15.4*cm. by* 15.3*cm.*)

*** Collections: T. Dimsdale, W. Esdaile, (Catalogue, June 20th, 1840, Lot 649), C. S. Bale, Sir E. J. Poynter (Catalogue, April 25th, 1918, Lot 209).

Companion circular pieces are in the Pierpont Morgan collection, reproduced Morgan drawings, Vol. IV, Nos. 80 and 81.

CLAUDE LORRAIN.

149 View of the walls and gateway of Grotta Ferrata, near Rome

Pen and brown ink and brown wash on bluish paper heightened with white $3\frac{3}{8}$*in. by* 8*in.* (8.6*cm. by* 20.2*cm.*)

*** Collections: Sir T. Lawrence, W. Esdaile.

JACQUES COURTOIS, LE BOURGUIGNON.

150 Shepherds resting under a rock

Pen and brown ink and brown wash
$8\frac{1}{4}$*in. by* $11\frac{1}{2}$*in.* (20.6*cm. by* 29.3*cm.*)

*** Collection: J. Richardson, junior.

Inscribed on the back, "For my L. Halifax's Picture." Exhibited Magnasco Society, July, 1927.

A fine example of the rare work in landscape of an artist chiefly known for his paintings of battles

And Encounter of two horsemen 2

GASPARD DUGHET.

151 Landscape composition in circle: An Italian villa among hills

Pen and brown ink and grey wash

10*in.* *by* $8\frac{1}{2}$*in.* (25.3*cm.* *by* 21.5*cm.*)

*** Collection: R. Lamponi.

DANIEL DUMONSTIER.

152 Head of a young woman

Coloured chalks $4\frac{3}{4}$*in.* *by* $3\frac{5}{8}$*in.* (12.3*cm.* *by* 9.4*cm.*)

HONORÉ FRAGONARD.

153 A boy seated on the ground

Red chalk $6\frac{1}{2}$*in.* *by* $5\frac{1}{8}$*in.* (16.5*cm.* *by* 13*cm.*)

HONORÉ FRAGONARD.

154 An obelisk with figures

Pen and brown ink and brown wash

$7\frac{3}{4}$*in.* *by* $5\frac{5}{8}$*in.* (19.7*cm.* *by* 14.4*cm.*)

HONORÉ FRAGONARD.

View in a park with a fountain

Red chalk (offset) . $6\frac{5}{8}$*in.* *by* $10\frac{1}{4}$*in.* (15.8*cm.* *by* 26.1*cm.*)

J. B. HUET.

155 Studies of roses

Red chalk 10*in.* *by* $15\frac{3}{4}$*in.* (25.3*cm.* *by* 40*cm.*)

Signed and dated 1780

NICOLAS LANCRET.

156 A gentleman seated on the ground, playing the guitar, seen from behind

Red chalk $5\frac{1}{2}$*in.* *by* $4\frac{5}{8}$*in.* (13.8*cm.* *by* 11.7*cm.*)

J. B. LE PRINCE.

157 Head of a man with a woman leaning over his shoulder

Black chalk $5\frac{1}{2}$*in.* *by* $7\frac{1}{2}$*in.* (13.9*cm.* *by* 19.2*cm.*)

J. E. LIOTARD (ATTRIBUTED TO).

158 A young woman seated, seen from behind

Red chalk and pencil $8\frac{3}{8}$*in.* *by* $5\frac{7}{8}$*in.* (21.3*cm.* *by* 14.9*cm.*)

C. J. NATOIRE.

159 Study from the nude

Red chalk on light brown paper heightened with white $18\frac{1}{4}$*in.* *by* $12\frac{1}{2}$*in.* (46.3*cm.* *by* 31.7*cm.*)

P. L. PARIZEAU.

160 Two men, a woman, and four children

Red chalk $7\frac{1}{2}$*in. by* $11\frac{7}{8}$*in.* (19.3*cm. by* 30.2*cm.*)

*** Collection : Galippe.

P. L. PARIZEAU.

Two men seated, and a child

Red chalk $7\frac{1}{8}$*in. by* $12\frac{3}{8}$*in.* (18*cm. by* 11.3*cm.*)

*** Collection : Galippe. 2

BERNARD PICART.

161 A man seated, and three studies of girls

Red chalk, signed $4\frac{1}{2}$*in. by* 12*in.* (11.3*cm. by* 30.3*cm.*)

BERNARD PICART.

162 Title-page for "Les Amans heureux et malheureux"

Pen and indian ink and wash, signed and dated 1721

$5\frac{5}{8}$*in. by* $3\frac{1}{4}$*in.* (14.5*cm. by* 8.2*cm.*)

Finished drawing for the engraving

BERNARD PICART.

Cimon and Pero, after Rembrandt

Red chalk, signed $5\frac{1}{8}$*in. by* 4*in.* (12.9*cm. by* 10.3*cm.*)

2

J. B. M. PIERRE.

163 Study from the nude

Red chalk on buff paper heightened with white
$18\frac{1}{4}$*in. by* $11\frac{5}{8}$*in.* (46.4*cm. by* 29.5*cm.*)

Signed " Pierre del "

NICOLAS POUSSIN.

164 Studies of Putti

Red chalk $8\frac{1}{4}$*in. by* 10*in.* (20.9*cm. by* 25.5*cm.*)

On the back, an angel, *pen and ink*

*** Collections : Spencer and Spencer Churchill.

HUBERT ROBERT.

165 A water trough under a wall

Pen and brown ink and grey wash
$6\frac{1}{2}$*in. by* $8\frac{1}{2}$*in.* (16*cm. by* 21.6*cm.*)

HUBERT ROBERT.

166 Gate at Lucca

Pen and brown ink and grey wash
$6\frac{1}{2}$*in. by* $8\frac{3}{4}$*in.* (16.7*cm. by* 22.1*cm.*)

Inscribed, " a Luques L'ancien Porte de la ville "

SECOND DAY'S SALE.

Wednesday, April 24th, 1929.

The Collection of the late William Bateson, Esq., F.R.S.—*(continued.)*

AUGUSTIN DE SAINT AUBIN (ATTRIBUTED TO).

LOT

167 Portrait of Madame de Genlis

Black chalk $8\frac{3}{8}$*in. by* $6\frac{7}{8}$*in.* (21.4*cm. by* 17.5*cm.*)

Inscribed "de S. Aubin" . . . the maiden name of Madame de Genlis.

GABRIEL DE SAINT-AUBIN.

168 Head of a young man, three-quarters to right, in oval

Black and red chalk $3\frac{3}{4}$*in. by* 3*in.* (9.5*cm. by* 7.5*cm.*)

Head of a man, three-quarters to left

Black and red chalk $2\frac{1}{8}$*in. by* 2*in.* (5.3*cm. by* 5.1*cm.*)

Head of a man, three-quarters left, head thrown back

Black and red chalk $4\frac{5}{8}$*in. by* $4\frac{1}{8}$*in.* (11.8*cm. by* 10.4*cm.*)

Head of a man, three-quarters left, wearing a stock

Black and red chalk $3\frac{1}{2}$*in. by* $2\frac{7}{8}$*in.* (9*cm. by* 7.2*cm.*)

Head of a man, three-quarters left

Black and red chalk $3\frac{1}{2}$*in. by* $2\frac{7}{8}$*in.* (7.9*cm. by* 6.3*cm.*)

Bust of an old woman

Black and red chalk $4\frac{1}{2}$*in. by* $3\frac{1}{2}$*in.* (11.5*cm. by* 8.9*cm.*)

6

All from an album, with book-plate of W. Basevi Sanders, afterwards in Fairfax Murray Collection. Others from the same album are in the British Museum.

CARLE VAN LOO (?)

169 Studies of an ecclesiastic with separate studies of hands

Red chalk on light brown paper heightened with white
$14\frac{5}{8}$*in. by* 9*in.* (37.1*cm. by* 23*cm.*)

Inscribed "28 Jany, 1777," and "Felix de talons" (?)

ANTOINE WATTEAU.

170 Mezzetin playing the guitar

Red and black chalk on India paper
$7\frac{3}{4}$*in. by* $5\frac{5}{8}$*in.* (19.3*cm. by* 14.4*cm.*)

The original mount had the inscription "Provenant de la Collection de Fragonard."

Study for the central figure in the picture of *Gilles et sa Famille* in the Wallace Collection.

ANTOINE WATTEAU.

171 Study of a young woman reclining

Red chalk 5*in. by* $6\frac{1}{4}$*in.* (12.8*cm. by* 15.7 *cm.*)

FRENCH SCHOOL, 19TH CENTURY.

FRENCH SCHOOL.

(19TH CENTURY.)

172 Studies of three cuirassiers

Red chalk on brown paper heightened with white

And three others 4

ALBERT BETTANNIER.

173 Three studies for the picture "Il est en France"

Black chalk, signed

ALBERT BETTANNIER.

Seven studies for the picture "l'Arrestation d'un Espion"

Black chalk, signed

ALBERT BETTANNIER.

Studies for the pictures "La Tache Noire" and "Exorari aliquis nostri ex ossibus ultor"; three other studies, and a sketch for a composition

Black chalk, signed 19

R. BONVIN.

174 Two studies of an old woman knitting

Black chalk on grey paper, signed

$8\frac{1}{8}$*in. by* 8*in.* (20.3*cm. by* 20.2*cm.*)

And one other 2

BOULANGER.

175 Head of a bearded negro

Charcoal and wash $15\frac{1}{8}$*in. by* $11\frac{3}{8}$*in.* (38.4*cm. by* 29*cm.*)

EDOUARD CHEVRES.

176 Two tramps and a dog

Pen and ink and water-colour, signed and dated 1866

$9\frac{1}{4}$*in. by* $6\frac{3}{4}$*in.* (23.5*cm. by* 17.1*cm.*)

Two studies on the back in pen and ink

HONORÉ DAUMIER.

177 Study of a man shouting

Pen and ink and water-colour

$5\frac{3}{4}$*in. by* $5\frac{1}{8}$*in.* (14.4*cm. by* 13.2*cm.*)

Study for the central figure in the painting of "La Parade Foraine."

EUGÈNE DELACROIX.

178 Studies of heads

Pen and ink and pencil

5*in. by* $6\frac{1}{8}$*in.* (12.9*cm. by* 15.5*cm.*)

*** Collection : J. Peoli.

PAUL DELAROCHE.

179 Half-length study of a young man with long hair

Pencil $12\frac{1}{4}$*in. by* 8*in.* (31.2*cm. by* 20.2*cm.*)

E. DEVERIA.

180 The Proposal, "Better late than never"

Charcoal $13\frac{7}{8}$*in. by* $9\frac{7}{8}$*in.* (35.3*cm. by* 25.2*cm.*)

FORTUNY.

181 A negro

Pen and Indian ink and wash

$10\frac{3}{4}$*in. by* 7*in.* (27.2*cm. by* 17.7*cm.*)

GAVARNI.

182 A ragged boy

Pen and Indian ink

$5\frac{3}{8}$*in. by* $4\frac{1}{8}$*in.* (13.8*cm. by* 10.5*cm.*)

*** Collection : J. Peoli.

GAVARNI.

183 An old woman in a bonnet and shawl

Pen and Indian ink and coloured chalks on greenish paper $9\frac{7}{8}$*in. by* $6\frac{3}{8}$*in.* (25.2*in. by* 16.3*cm.*)

GAVARNI.

An old woman carrying a basket

Pen and Indian ink and red chalk on brown paper heightened with white $9\frac{3}{8}$*in. by* $6\frac{1}{8}$*in.* (23.9*cm. by* 15.5*cm.*)

GAVARNI.

A man carrying buckets talking to a woman

Indian ink and coloured chalks on brown paper heightened with white $9\frac{3}{8}$*in. by* $6\frac{1}{8}$*in.* (23.9*cm. by* 15.6*cm.*)

3

TH. GÉRICAULT.

184 Studies of two men standing, and a woman seated

Pen and ink $6\frac{5}{8}$*in. by* $8\frac{3}{8}$*in.* (16.8*cm. by* 21.3*cm.*)

Exhibited at the Burlington Fine Arts Club, 1917–18, No. 28.

J. L. E. MEISSONIER.

185 Study of a lady seated

Red chalk, signed with monogram and dated 29*F* [18]64
$9\frac{3}{4}$*in. by* $6\frac{5}{8}$*in.* (24.8*cm. by* 16.8*cm.*)

JEAN FRANCOIS MILLET.

186 The Cooper

Red chalk, signed with initials
$8\frac{5}{8}$*in. by* $5\frac{3}{4}$*in.* (22*cm. by* 14.7*cm.*)

JEAN FRANCOIS MILLET.

187 View of Amiens Cathedral

Pencil 4*in. by* $6\frac{1}{2}$*in.* (10.3*cm. by* 16.5*cm.*)

On back, a river crossed by a railway bridge

JEAN FRANCOIS MILLET.

Two drawings on a mount :—
" Le nouveau né "

Pencil $3\frac{7}{8}$*in. by* $4\frac{7}{8}$*in.* (9.9*cm. by* 12.4*cm.*)

Sheep grazing

Pen and ink and pencil
$4\frac{1}{8}$*in. by* 6*in.* (10.8*cm. by* 15.1*cm.*)

Both with Millet's stamp. 3

TH. ROUSSEAU.

188 Trees by water

Pencil $3\frac{1}{2}$*in. by* 6*in.* (8.9*cm. by* 15.1*cm.*)

With Rousseau's stamp.

TH. ROUSSEAU.

Felled trees and a cart

7*in. by* $11\frac{3}{8}$*in.* (17.7*cm. by* 29*cm.*)

With Rousseau's stamp. 2

TH. ROUSSEAU.

189 Studies of trees and a bridge

Red chalk on cream coloured paper

9*in. by* $11\frac{1}{4}$*in.* (23*cm. by* 28.7*cm.*)

And study of trees

Both with Rousseau's stamp 2

HANS THOMA.

190 Two nude figures and a goat

Black chalk on brown paper

$19\frac{1}{2}$*in. by* $15\frac{1}{8}$*in.* (49.5*cm. by* 38.4*cm.*)

J. GERSTMEYER.

Dead mole

Water-colour $8\frac{3}{4}$*in. by* $14\frac{1}{4}$*in.* (22.2*cm. by* 36.2*cm.*)

2

EMILE WATTIER.

191 Study of a lady seated, playing the lute

Pencil and red chalk $7\frac{5}{8}$*in. by* $7\frac{7}{8}$*in.* (19.3*cm. by* 20*cm.*)

And Sketch of two girls, by E. de Beaumont. 2

DUTCH, FLEMISH AND GERMAN SCHOOLS.

JAN VAN ASSELIJN.

192 View of ruins, with figures in the foreground

Red chalk and brown wash

$10\frac{1}{2}$*in. by* $14\frac{3}{4}$*in.* (26.8*cm. by* 27.5*cm.*)

JAN VAN ASSELIJN (?).

Ruins of a Gothic Church

Pen and brown ink and grey wash

10*in. by* $8\frac{1}{4}$*in.* (25.5*cm. by* 20.8*cm.*)

2

CLAES PIETERSZ. BERCHEM.

193 View of a road winding round rocks

Black chalk and grey wash

$7\frac{3}{4}$*in. by* $11\frac{3}{4}$*in.* (19.8*cm. by* 29.9*cm.*)

CLAES PIETERSZ. BERCHEM.

194 Shepherds and cattle being ferried across a river

Red chalk $7\frac{5}{8}$*in. by* $11\frac{7}{8}$*in.* (19.5*cm. by* 30.2*cm.*)

*** Collection : Paul Sandby.

FERDINAND BOL.

195 Head of a man wearing a turban

Red chalk 7*in.* *by* 5½*in.* (17.7*cm.* *by* 14.2*cm.*)

PIETER BOUT.

196 Studies of peasant men and women

Black chalk, signed on contemporary mount, Bout, f.
7⅞*in.* *by* 10*in.* (20*cm.* *by* 25.5*cm.*)

LEONARD BRAMER.

197 Nebuchadnezzar and the Three Holy Children (Daniel iii., 22)

Point of the brush and wash on brownish paper
8¾*in.* *by* 7*in.* (22.4*cm.* *by* 17.8*cm.*)

*** A fine and characteristic drawing.

LEONARD BRAMER.

Allegorical composition

Point of brush and sepia and sepia wash
13*in.* *by* 22½*in.* (33*cm.* *by* 57*cm.*)

*** Undoubtedly by Bramer, but probably a copy from a composition by Pietro Testa. 2

PAUL BRIL.

198 Landscape ; a road on the outskirts of a town

Pen and ink, dated in Bril's hand 1622

$5\frac{1}{8}$*in. by* $7\frac{1}{4}$*in.* (12.8*cm. by* 18.3*cm.*)

*** Attribution on old mount to Mathew Bril and " Vol. 1, pa. 184." " Ducento settanta quattro " 274 inscribed on drawing in old hand. The old attribution to Mathew, who died in 1584, is impossible : a typical drawing by Paul.

ADRIAEN BROUWER.

199 Studies of figures

Pen and brown ink over black chalk

$7\frac{1}{2}$*in. by* $11\frac{1}{2}$*in.* (19.2*cm. by* 29.4*cm.*)

JAN BRUEGHEL.

200 Studies of figures, goats, and a boat

Oil colour on brown tracing paper, three separate portions joined together $11\frac{1}{4}$*in. by* $5\frac{3}{4}$*in.* (14.5*cm. by* 28.6*cm.*)

*** Collection : Rev. Oliver Cave.

And one by Bloemart. 2

JAN BRUEGHEL.

201 An Italian galley being careened and cleaned

Pen and brown ink and brown wash

$9\frac{3}{8}$*in. by* $13\frac{3}{4}$*in.* (23.8*cm. by* 35*cm.*)

*** This strikng drawing must date from the time of the artist's Italian journey, 1593–1596.

JAN BRUEGHEL.

202 A boat-house on an island connected with the shore by a bridge

Pen and brown ink and brown wash
5in. by 8in. (12.6*cm. by* 20.4*cm.*)

PIETER BRUEGHEL THE ELDER (ATTRIBUTED TO).

203 Wooden buildings on the side of a hill

Pen and ink and grey wash
$5\frac{5}{8}$*in. by* $3\frac{7}{8}$*in.* (14.3*cm. by* 9.9*cm.*)

On the back figures in an oval medallion in the manner of Lucas van Leyden.

*** Collection : F. Brangwyn.

Exhibited, Flemish Exhibition, Burlington House, 1927.

SIR A. VAN DYCK.

204 Landscape : a road on the side of a hill

Pen and brown ink $6\frac{1}{8}$*in. by* $8\frac{3}{4}$*in.* (15.5*cm. by* 22.2*cm.*)

*** Should be compared with drawings in the British Museum (Hind, Catalogue Nos. 83 and 84), the former signed and dated 1634. The only other artist to come into consideration is Lucas van Uden, but the style is nearer to Van Dyck's.

SIR A. VAN DYCK.

The Adoration of the Magi

Pen and brown ink and grey wash on bluish paper heightened with white $5\frac{5}{8}$*in. by* 6*in.* (14.4*cm. by* 15.3*cm.*)

*** Collections : Sir A. Westcombe, R. Johnson.

Sketch of an Italian picture. 2

SIR A. VAN DYCK.

205 The Entombment

Red chalk $5\frac{1}{2}$*in. by* $7\frac{1}{2}$*in.* (14*cm. by* 19*cm.*)

Margaret of Lorraine, wife of Gaston d'Orleans (Iconography, Wibiral 23)

Black chalk on blue paper heightened with white

And another **3**

GERBRANDT VAN DEN EECKHOUT.

206 Girl carrying a portfolio

Pen and brown ink, with washes of grey and brown
$10\frac{1}{2}$*in. by* $7\frac{9}{16}$*in.* (26.7*cm. by* 19.2*cm.*)

*** Collections: Unidentified Lugt 2084, W. Roscoe, Sir Herbert Cook.

Exhibited Burlington House Exhibition, Dutch Art 1929, No. 662. The catalogue calls attention to the resemblance between this and a drawing sold in the Poynter Sale, 1918, of a young man seated at a table.

[*See* ILLUSTRATION.]

ADAM ELSHEIMER.

207 Landscape with a church spire in the distance

Body colour $5\frac{1}{2}$*in. by* $7\frac{3}{4}$*in.* (14*cm. by* 19.6*cm.*)

*** Collections: Robert Balmanno, H. S. Willcocks.

ADAM ELSHEIMER.

208 Study of trees with creepers

Brush drawing in brown $6\frac{3}{8}$*in. by* 7*in.* (16.2*cm. by* 17.9*cm.*)

No. 206

ADAM ELSHEIMER.

209 Studies of figures

Pen and ink $1\frac{3}{8}$*in. by* $1\frac{1}{2}$*in.* (3.6*cm. by* 3.9*cm.*)

*** Collection : Liphart.

ADAM ELSHEIMER.

210 Two Roman Soldiers

Brush drawing in brown ; a copy of one in black chalk on the left $9\frac{5}{8}$*in. by* $14\frac{3}{4}$*in.* (24.5*cm. by* 37.3*cm.*)

*** Collection : Max Bonn.

ADAM ELSHEIMER.

211 The Death of a Woman (Lucretia?)

Pen and brown ink 9*in. by* $8\frac{3}{8}$*in.* (18*cm. by* 21.2*cm.*)

*** Collection : Northwick.

S. FOKKE.

212 Three designs for book illustrations

Pencil, marked with the stylus
Each about 5*in. by* $3\frac{1}{8}$*in.* (12.5*cm. by* 8*cm.*)

The centre one signed S. Fokke

And two others

JAN VAN GOYEN.

213 Landscape with a bridge and figures

Pen and brown ink, signed with initials

$4\frac{3}{8}$*in. by* $7\frac{5}{8}$*in.* (11.3*cm. by* 19.4*cm.*)

*** Collection : E. Habich.

JAN VAN GOYEN.

214 Two barges beside a quay

Black chalk $5\frac{5}{8}$*in. by* $7\frac{1}{8}$*in.* (14.4*cm. by* 18.1*cm.*)

JACOB JORDAENS.

215 The Virgin and Child and Infant St. John

Black and red chalk and brown wash

8*in. by* $7\frac{5}{16}$*in.* (20.8*cm. by* 18.6*cm.*)

*** Exhibited at the Flemish Exhibition, Burlington House, 1927, No. 622.

JACOB JORDAENS.

216 Two studies of a woman's head

Black and red chalk 8*in. by* $6\frac{3}{4}$*in.* (20.5*cm. by* 17.2*cm.*)

*** Exhibited at the Flemish Exhibition, Burlington House, 1927, No. 624.

JACOB JORDAENS.

217 Head of a young woman

Black and red chalk on cream-coloured paper heightened with white $7\frac{1}{4}$*in. by* $5\frac{1}{2}$*in.* (18.3*cm. by* 14.2*cm.*)

[*See* ILLUSTRATION.]

No. 217

Jan Lievens

JAN LEUPENIUS.

218 River bordered by reeds and trees

Pen and sepia, and sepia and Indian ink wash
10in. by $14\frac{3}{16}$*in.* (25.5*cm. by* 36*cm.*)

JAN LIEVENS.

219 Forest scenery

Pen and brown ink and slight washes
$9\frac{7}{8}$*in. by* $15\frac{7}{16}$*in.* (25.1*cm. by* 39.2*cm.*)

On the back, sketch of trunk of tree

*** Collections: Verstolk de Soelen, Leembruggen, Arnal and Neville D. Goldsmid.

[*See* ILLUSTRATION.]

PIETER MOLYN.

220 Country road with a cart

Black chalk 7*in. by* $12\frac{1}{8}$*in.* (17.5*cm. by* 31*cm.*)

PIETER MOLYN.

A village with a stream and figures

Pen and ink and green and blue wash
$3\frac{5}{8}$*in. by* $6\frac{1}{2}$*in.* (9.2*cm. by* 16.5*cm.*)

*** Collection: Crozat.

Formerly attributed to Brueghel, but certainly by Molyn. 2

GILLIS NEYTS.

221 A wooded hill crowned by a ruin

Pen and ink and water-colour, signed
$5\frac{7}{8}$*in. by* $7\frac{3}{4}$*in.* (15*cm. by* 19.5*cm.*)

GILLIS NEYTS.

222 A ruin on a hill, with figures

Pen and ink on vellum, signed
$2\frac{1}{4}$*in. by* $4\frac{1}{4}$*in.* (5.7*cm. by* 10.8*cm.*)

Ruins

Pen and ink, signed $3\frac{1}{2}$*in. by* $4\frac{7}{8}$*in.* (8.9*cm. by* 12.3*cm.*)

GILLIS NEYTS.

A man playing the bagpipes, and other figures

Pen and ink on vellum, signed
$2\frac{3}{4}$*in. by* $3\frac{3}{4}$*in.* (7*cm. by* 9.5*cm.*)

Men playing bowls

Pen and ink on vellum $1\frac{5}{8}$*in. by* $4\frac{3}{8}$*in.* (4.7*cm. by* 11.2*cm.*)
4

M. OVERBEEK.

223 View near Greenwich

Pen and sepia and sepia wash
$4\frac{1}{4}$*in. by* $8\frac{1}{4}$*in.* (10.8*cm. by* 20.9*cm.*)

Inscribed " About Grinwiche " ; M V O on back.

Dover Castle

Pen and sepia and sepia wash
$4\frac{1}{8}$*in. by* $8\frac{5}{16}$*in.* (10.5*cm. by* 20.8*cm.*)

Inscribed " Dover Castel " 2

CORNELIS VAN POELENBURGH.

224 Italian landscape, with ruins on the right

Red chalk on blue paper heightened with white
$8\frac{3}{4}$*in. by* $10\frac{5}{8}$*in.* (22.3*cm. by* 27*cm.*)

Contemporary attribution or signature on back

And another 2

PIETER POURBUS, THE ELDER (?).

225 Study of the head of a sleeping child

Black and red chalk on light brown paper
$5\frac{1}{2}$*in. by* $5\frac{1}{16}$*in.* (14*cm. by* 13*cm.*)

Inscribed N.I. (probably the age of the child, one year) and dated 1554.

*** By a very able Flemish artist, probably the elder Pourbus, though Jan Cornelisz Vermeyen might be the draughtsman.

J. PREY.

226 Portrait of L. Breslau, Chief Rabbi of Rotterdam

Coloured chalks, signed

An Engine of War, *artist unknown*

Pen and ink and water-colour 2

PIETER JANSZ QUAST.

227 Study of a standing peasant

Red chalk on vellum, signed with monogram
$7\frac{5}{16}$*in. by* $3\frac{1}{4}$*in.* (18.5*cm. by* 8.2*cm.*)

Studies of men teasing a cat, dancing and holding a bunch of flowers on a stick

Black chalk $7\frac{5}{8}$*in. by* $11\frac{1}{2}$*in.* (19.4*cm. by* 29.3*cm.*)

Inscribed with collector's initials, N. G. 2

REMBRANDT VAN RIJN.

228 Portrait study of a bearded man in profile to left

Red chalk with slight touches of black chalk

$5\frac{3}{8}$*in. by* $5\frac{7}{16}$*in.* (13.7*cm. by* 13.8*cm.*)

*** Collection : Fairfax Murray.

Reproduced, Vasari Society, 2nd Series, Part IX, No. 11. Exhibited, Exhibition of Dutch Art, Burlington House, 1929. No. 578.

[*See* ILLUSTRATION.]

SCHOOL OF REMBRANDT.

229 A scene in a Turkish seaport

Pen and brown ink and wash

$7\frac{3}{4}$*in. by* $12\frac{5}{8}$*in.* (19.7*cm. by* 31.9*cm.*)

JAN LUYKEN.

The Building of the Temple at Jerusalem

Pen and brown ink and grey wash

$10\frac{3}{8}$*in. by* 14*in.* (26.3*cm. by* 35.3*cm.*)

*** Collection : Esdaile. 2

SCHOOL OF REMBRANDT.

230 Two figures conversing, with study of the head of one of them

Pen and ink and grey wash

7*in. by* $4\frac{1}{2}$*in.* (17.7*cm. by* 11.6*cm.*)

J. E. RIDINGER.

231 Study of a greyhound

Red chalk $5\frac{1}{8}$*in. by* $8\frac{3}{4}$*in.* (13.1*cm. by* 22.2*cm.*)

No. 228

JACOB VAN RUYSDAEL.

232 Farm-house among a group of trees

Black chalk and wash $3\frac{5}{8}$*in. by* $6\frac{1}{8}$*in.* (9.3*cm. by* 15.7*cm.*)

On old mount, on which "Ruysdael fe," partially cut, is visible

HERMAN SAFTLEVEN.

233 Landscape composition: A road with trees and figures beside a river

Black chalk $8\frac{5}{8}$*in. by* 14*in.* (21.9*cm. by* 35.6*cm.*)

*** Collections: J. Thane, Fairfax Murray.

ROELANT SAVERY.

234 A tree

Pen and ink and water-colour

Circular, diameter $7\frac{3}{8}$*in.* (18.8*cm.*)

GERARD TERBORCH.

235 Study of a young cavalier, and separate study of his leg

Red chalk $11\frac{3}{8}$*in. by* $4\frac{5}{8}$*in.* (28.8*cm. by* 11.8*cm.*)

*** Collection: Marquis de Valory.

MOSES TERBORCH (ATTRIBUTED TO).

236 Head of a man looking over his shoulder and smiling

Black chalk, pen and brown ink and brown wash

$6\frac{7}{8}$*in. by* $5\frac{3}{4}$*in.* (17.5*cm. by* 14.7*cm.*)

*** Collection: J. Skippe.

Formerly attributed to Fragonard, but the suggestion that it is the work of Moses Terborch is convincing.

ADRIAEN VAN DE VELDE.

237 Studies of sheep

Black and white chalk on light brown paper

$7\frac{1}{4}$*in. by* $11\frac{3}{4}$*in.* (18.4*cm. by* 29.7*cm.*)

CLAES PIETERSZ. BERCHEM.

Studies of sheep

Black and red chalk $9\frac{1}{4}$*in. by* $12\frac{5}{8}$*in.* (23.4*cm. by* 32*cm.*)

2

ADRIAEN VAN DE VELDE.

238 Woman with open bodice

Red chalk 7*in. by* 8*in.* (17.8*cm. by* 20.1*cm.*)

*** Collection ; Sir Herbert Cook, Bt.

WILLEM VAN DE VELDE II.

239 Hull of an English man-of-war

Grey wash over black chalk

$8\frac{1}{2}$*in. by* $20\frac{1}{2}$*in.* (21.5*cm. by* 52.2*cm.*)

Signed with initials and dated 1672

WILLEM VAN DE VELDE II.

240 Stern of a man-of-war with an elephant

Black chalk $10\frac{1}{8}$*in. by* $11\frac{1}{4}$*in.* (25.7*cm. by* 28.6*cm.*)

WILLEM VAN DE VELDE II.

241 A ship becalmed, with hanging sails

Black chalk, signed with initials

$15\frac{1}{4}$*in. by* $11\frac{7}{8}$*in.* (38.7*cm. by* 30.1*cm*)

WILLEM VAN DE VELDE II.

242 Shore with a curiously shaped rock and ships

The same view from the opposite side

Pen and brown ink and grey wash

each $4\frac{5}{8}$*in. by* $7\frac{3}{4}$*in.* (11.8*cm. by* 19.7*cm.*)

WILLEM VAN DE VELDE II.

243 A ship breaking up in a storm

Inscribed " Poulo (?), Schep bruck "

Pen and ink $8\frac{3}{8}$*in. by* $10\frac{3}{4}$*in.* (21.2*cm. by* 27.3*cm.*)

*** Collection : W. Mayor.

PHILIPS WOUWERMANS.

244 A mounted horse tied to a post, two children, and a dismounted cavalier

Grey wash $7\frac{1}{8}$*in. by* $10\frac{1}{2}$*in.* (18*cm. by* 26.7*cm.*)

*** Collections : Richard Cosway, Edward Pearf ? (Lugt, 893).

An almost exactly similar drawing in the Collection Dutuit, in the Palais des Beaux Arts at Paris, reproduced Lugt Catalogue, 1927, pl. LI.

THOMAS WYCK.

245 A rocky bluff

Grey wash over black chalk
$12\frac{3}{4}$*in. by* $8\frac{1}{2}$*in.* (32.3*cm. by* 21.5*cm.*)

*** Collection : L. Grassi.

Inscribed on back of drawing (visible against the light) " . . . templum Neptuni—via Cumana."

G. METSU.

246 Lady playing on the lute and gentleman with a fiddle

Black chalk $10\frac{5}{8}$*in. by* $10\frac{1}{2}$*in.* (27*cm. by* 26.5*cm.*)

P. P. RUBENS (AFTER).

Head of the beggar in the picture of St. Martin dividing his cloak

Red chalk $6\frac{1}{8}$*in. by* $5\frac{5}{8}$*in.* (15.8*cm. by* 15*cm.*)

And three others 5

SPANISH SCHOOL.

SPANISH SCHOOL.

(17TH CENTURY.)

247 Unexplained miraculous subject

Pen and brown ink and brown and red wash
$12\frac{1}{8}$*in. by* $16\frac{1}{2}$*in.* (31.2*cm. by* 42*cm.*)

No. 249

ALONSO CANO.

248 Madonna of the Rosary

Pen and brown wash $10\frac{1}{2}$*in. by* $6\frac{1}{2}$*in.* (26.9*cm. by* 16.6*cm.*)

FRANCISCO DE GOYA Y LUCIENTES.

249 A grotesque school

Black chalk $5\frac{1}{2}$*in. by* $7\frac{1}{4}$*in.* (13.8*cm. by* 18.4*cm.*)

*** Exhibited Burlington Fine Arts Club, Goya Centenary Exhibition, 1928.

[*See* ILLUSTRATION.]

FRANCISCO DE GOYA Y LUCIENTES.

250 A procession at night in the Plaza Mayor at Salamanca

Pen and ink and Chinese white on dark grey surface
$5\frac{5}{8}$*in. by* $8\frac{1}{4}$*in.* (14.3*cm. by* 21.1*cm.*)

MIGHEL.

(20TH CENTURY.)

251 A woman washing her feet

Pen and ink and pinkish-grey wash, signed
14*in. by* 10*in.* (35.6*cm. by* 25.3*cm.*)

MURILLO.

252 The Infant St. John

Pen and brown and grey wash

3in. by 4in. (7.6*cm. by* 10*cm.*)

Saints kneeling before the Madonna (?), enthroned, composition sketch

Pen and brown ink $4\frac{7}{8}$*in. by* $3\frac{1}{8}$*in.* (12.5*cm. by* 8*cm.*)

2

DIEGO DE SILVA Y VELASQUEZ (ATTRIBUTED TO).

253 Huntsman returning with fox and hounds

Water-colour $14\frac{1}{2}$*in. by* $23\frac{5}{8}$*in.* (36.3*cm. by* 60*cm.*)

*** Collection : J. Skippe, to whom the very probable attribution to Velasquez is due.

ENGLISH SCHOOL.

ENGLISH SCHOOL.

(18TH CENTURY.)

254 Two studies of a lady seated

Black chalk $4\frac{5}{8}$*in. by* $8\frac{1}{4}$*in.*

George Taylor giving Death a cross Buttock at the last day

Red chalk

A gentleman standing and writing in a book

Black chalk on blue paper heightened with white

Studies in black and red chalk on the back 3

MARY BEALE.

255 Portrait head of a young woman

Red chalk $6\frac{5}{8}$*in. by* $4\frac{5}{8}$*in.*

*** Collection : Nathaniel Hone.

CAPT. W. BAILLIE.

Portrait of James Turner, a beggar

Water-colour on vellum, signed and dated 1761

$6\frac{1}{8}$*in. by* $4\frac{1}{2}$*in.*

*** Collections : Dr. Percy, J. P. Heseltine.

With the etching by Baillie made from the drawing 2

AUBREY BEARDSLEY.

256 Figure in a plumed hat, with a sword

Pencil on linen, signed

Design for frontispiece of "Baron Verdigris," by Jocelyn Quilp, London, 1891

And another 2

R. P. BONINGTON.

257 Studies of Norman peasant women

Black and red chalk on buff paper 8*in. by* $10\frac{1}{4}$*in.*

*** The figure with the basket is used in the central figure in the Coast scene in the Birmingham Gallery, No. 27.

R. P. BONINGTON.

Coast scene : a cottage on the left, boats on the beach in the foreground

Pencil on greenish paper 2

R. P. BONINGTON.

258 Two figure studies of Norman fishermen

Black, red and white chalk on buff paper $7\frac{7}{8}$*in. by* $10\frac{1}{4}$*in.*

R. P. BONINGTON.

Studies of Norman peasants

Black and red chalk on buff paper 8*in. by* $10\frac{1}{4}$*in.*

3

HENRY BRIGHT.

259 Fishing boats

Sepia wash $7\frac{5}{8}$*in. by* $11\frac{1}{8}$*in.*

On the back pencil studies, *signed*

And Ships, by Barker of Bath 2

JOHN SELL COTMAN.

260 Sculpture upon a House on the North Side of the Cathedral at Bayeux

Pencil and sepia wash, signed and dated 1819

$11\frac{7}{8}$*in. by* $8\frac{1}{4}$*in.*

*** The sketch from which this finished drawing was carried out was made in Bayeux on Aug. 11th, 1818, according to the note on the drawing.

JOHN SELL COTMAN (?).

An ancient cross in a churchyard

Water-colour 2

LADY EASTLAKE (?).

(FORMERLY ATTRIBUTED TO COTMAN).

261 A series of fifty-three drawings, mostly in pencil, of views and buildings in Germany and England, contained in a portfolio, inscribed " Madame de Wahl with best respects from J. J. and M. E. Cotman " 53

SIR JOHN GILBERT.

262 Putting down Christmas Day in the time of the Puritans

And Waits in the Olden Time

And two others 4

T. GIRTIN.

263 A hulk, " The Old Gloucester "

Pencil and water-colour *7in. by* $12\frac{3}{4}$*in.*

ANGELICA KAUFFMANN.

264 Two heads

Black chalk on buff-coloured paper heightened with white $6\frac{5}{8}$*in. by* $5\frac{1}{8}$*in.*

*** Collection : Sir J. Reynolds.

CHARLES KEENE.

265 Lady seated reading

Pen and ink *5in. by* $3\frac{7}{8}$*in.*

*** Collections : Mrs. Edwin Edwards, Walter Emanuel.

SIR THOMAS LAWRENCE.

266 Nude girl

Black and white chalk on brown paper 18*in.* *by* 11¾*in.*

SIR T. LAWRENCE.

Jane Kary Keane, married in 1825 to Sir William Hartopp

Pencil and red chalk on buff-coloured paper, dated 1825

10*in.* *by* 8¼*in.*

2

SIR T. LAWRENCE.

267 Head of a young woman

Sketch in oil on canvas 5½*in.* *by* 4⅜*in.*

SIR T. LAWRENCE.

Head of a young woman

Sketch in oil on canvas 5¼*in.* *by* 3¾*in.*

2

EDWARD LEAR.

268 Distant view of Rome

Pencil on grey paper with white, signed and dated 1840

6¼*in.* *by* 9⅛*in.*

JAMES HOLLAND.

269 Rouen

Pencil on grey paper, signed 7¾*in.* *by* 5*in.*

LOT 269—*continued.*

JOHN LEECH.

Figures on the sea shore, July 21st, 1854

Pencil $8\frac{1}{4}$*in. by* 9*in.*

2

F. C. LEWIS.

270 Woodland scene

Black and white chalk on grey paper $7\frac{3}{4}$*in. by* $9\frac{3}{4}$*in.*

F. C. LEWIS.

Landscape with trees and buildings

Black and white chalk on brown paper $7\frac{1}{2}$*in. by* $7\frac{3}{4}$*in.*

F. C. LEWIS.

Barns by a road

Charcoal and white chalk on brown paper $7\frac{3}{4}$*in. by* $9\frac{3}{4}$*in.*

F. C. LEWIS.

Head of a young girl

Black and white chalk on blue paper $5\frac{1}{4}$*in. by* $3\frac{3}{4}$*in.*

*** Collection : Fairfax Murray. 4

NEVILLE LEWIS.

271 Nude girl, seated

Charcoal and wash, signed

Nude girl, standing

Charcoal, signed 2

PHIL MAY.

272 Two gentlemen conversing
And a Coster and a Woman
Pen and ink, signed 2

PHILIPPE MERCIER (?).

273 A study for a portrait of a lady and her daughter
Black chalk on brown paper heightened with white $10\frac{1}{4}$*in. by* 8*in.*
On the back the drawing of a hand in red and black chalk

GEORGE MORLAND.

274 A man ramming a musket
Black chalk with a touch of red $13\frac{3}{4}$*in. by* $9\frac{1}{4}$*in.*
*** Collection : W. Esdaile.

JOHN HOPPNER (?).

A boy asleep
Brush drawing in sepia $13\frac{1}{2}$*in. by* $9\frac{3}{4}$*in.*
*** Collection : Dudley Wallis.
And two others 4

F. NASH.

275 Pont Neuf, Paris
And Geneva
Sepia 2

J. W. PARROTT, AFTER W. MARIESCHI.

276 The Theatre of Marcellus at Rome

Pen and ink and brown wash $12\frac{1}{8}$*in. by* $17\frac{5}{8}$*in.*

Signed with initials, J. W. P., and dated '32.

SIR JOSHUA REYNOLDS.

277 Head of a woman looking over left shoulder

Black chalk on green washed paper $10\frac{1}{2}$*in. by* $7\frac{1}{2}$*in.*

DAVID ROBERTS, *R.A.*

278 Porta di Sorrento and Porta di Nomentano, Rome

Pencil

And one by Andrew Wilson 3

ROBERTSON.

279 View of a bridge and a church tower

Pencil and wash

And another 2

GEORGE ROMNEY.

280 Whole length of a lady standing; study for a picture

Pencil and water-colour $17\frac{1}{2}$*in. by* $11\frac{3}{4}$*in.*

GEORGE ROMNEY.

281 Head of a Fury, and seven leaves from a sketch-book, with various studies

each about $16\frac{1}{2}$*in. by* $10\frac{1}{4}$*in.*

*** Collection : Herbert Horne. 8

J. M. W. TURNER.

282 Stern of a ship with two boats

Pencil 6*in. by* $6\frac{1}{8}$*in.*

JAMES WARD.

283 A calf

Water-colour, signed with initials 5*in. by* $6\frac{1}{4}$*in.*

JAMES WARD.

A bull

Pencil, signed with initials and dated 1804

$5\frac{1}{4}$*in. by* $8\frac{1}{2}$*in.*

*** Collection : Dudley Wallis.

JAMES WARD (?)

Study of sheep

Pencil $7\frac{1}{4}$*in. by* 9*in.*

3

SIR DAVID WILKIE.

284 Ecclesiastics washing the feet of the poor

Pencil and water-colour, signed and dated 1826

$11\frac{1}{2}$*in. by* $17\frac{1}{4}$*in.*

Reproduced in chromolithography ; a copy of the lithograph with the drawing.

LOT 284—*continued.*

SIR DAVID WILKIE.

A gentleman seated at a table

Pencil and red chalk, washed

Head of a man wearing a hat

Pencil and white chalk on grey paper 4

H. W. WILLIAMS.

285 Group of trees at Dunkeld

Red chalk

And Loch Corriuskin, Skye

Indian ink wash 2

RICHARD WILSON.

286 Landscape with a bridge and a castle

Black chalk and Indian ink wash on grey paper
$7\frac{1}{8}$*in. by* $10\frac{1}{4}$*in.*

The Property of the late Mrs. M. A. Parker,

of Broomfields, Wilmington, Kent.

[SOLD BY ORDER OF THE EXECUTORS.]

HANS HOFFMAN, 1578.

287 A squirrel

Signed with initials and dated 1578

Water-colour, framed 10*in. by* 7*in.* (25*cm. by* 18*cm.*)

The Property of a Collector.

PAOLO FARINATO.

288 Design for mural decoration, with two seated figures

Pen and ink with wash on blue paper heightened with white 8*in.* *by* 11*in.* (20*cm.* *by* 28*cm.*)

SCHOOL OF VERONA.

(15TH CENTURY.)

289 A Pilgrim with a staff, three-quarter length

Black chalk 11*in.* *by* 6½*in.* (28*cm.* *by* 16.5*cm.*)

RAPHAEL.

290 St. George and the Dragon

Pen and ink 14*in.* *by* 10½*in.* (36*cm.* *by* 26.5*cm.*)

*** From the R. Udny and W. Esdaile collections.

PASSEROTTI.

291 Hercules and Antaeus

Pen and ink 10*in.* *by* 7*in.* (25*cm.* *by* 18*cm.*)

*** From the Albertina collection.

PAOLO VERONESE.

292 A female figure seated, with her right arm outstretched

Black and white chalk on blue paper 9*in.* *by* 8*in.* (23*cm.* *by* 20*cm.*)

293 The Repentant Magdalene

Black chalk and brush heightened with white on blue paper 12½*in. by* 8½*in.* (31.5*cm. by* 21.5*cm.*)

*** Cf. picture by Paolo Veronese in the National Gallery of Canada.

BENEDETTO CALIARI.

294 Three Gods enthroned on clouds

Pen and ink with wash heightened with white on blue paper 10*in. by* 8*in.* (25*cm. by* 20*cm.*)

295 The Crucifix

Brush drawing in bistre heightened with white on blue paper 8*in. by* 12*in.* (20*cm. by* 30*cm.*)

296 Christ Entering into Jerusalem

Brush drawing in bistre heightened with white on blue paper 8*in. by* 11½*in.* (20*cm. by* 29.5*cm.*)

CARLO CALIARI.

297 St. John the Baptist enthroned among clouds

Brush drawing in bistre 7*in. by* 8*in.* (18*cm. by* 20*cm.*)

LEANDRO BASSANO.

298 Composition of numerous figures

Black chalk, pen and ink and wash 10*in. by* 12*in.* (25*cm. by* 30*cm.*)

PALMA IL GIOVANE.

299 Study of a hand

Black and white chalk on grey paper
$7\frac{1}{2}$*in. by* 6*in.* (19.5*cm. by* 15*cm.*)

300 A female figure kneeling, turned to the left

Black and white chalk on green paper
$10\frac{1}{2}$*in. by* $5\frac{1}{2}$*in.* (26.5*cm. by* 13.5*cm.*)

301 Sheet of Studies : Head and two hands

Black and white chalk on grey paper
10*in. by* $6\frac{1}{2}$*in.* (25*cm. by* 16.5*cm.*)

302 Sheet of studies, containing a figure of St. Jerome and a male head

Pen and bistre with wash 9*in. by* 5*in.* (23*cm. by* 13*cm.*)

303 The Assumption of the Virgin

Pen and bistre with wash over preliminary work in black chalk 9*in. by* $4\frac{1}{2}$*in.* (23*cm. by* 11.5*cm.*)

DOMENICO TINTORETTO.

304 Venice triumphant receiving the homage of a fleet, etc.

Pen and bistre with wash

Oval $5\frac{1}{4}$*in. by* $8\frac{1}{2}$*in.* (13.3*cm. by* 21.5*cm.*)

305 A nude man seated

Black chalk on green paper 8*in. by* 6*in.* (20*cm. by* 15*cm.*)

DOMENICHINO.

306 A series of five small landscape drawings

Pen and ink 5

*** From the Albertina collection.

JACOPO TINTORETTO.

307 Christ appearing to the disciples

Red and white chalk $6\frac{1}{2}$*in. by* 9*in.* (16.5*cm. by* 23*cm.*)

GUIDO RENI.

308 Sheet of studies with various figures

Pen and ink 10*in. by* 7*in.* (25*cm. by* 18*cm.*)

FEDERIGO ZUCCARO.

309 Portrait of a woman, bust turned to the left

Coloured chalk $6\frac{1}{2}$*in. by* $5\frac{1}{2}$*in.* (16.5*cm. by* 13.5*cm.*)

*** From the Albertina collection.

310 Ecce Homo

Pen and bistre with wash

$7\frac{1}{2}$*in. by* $4\frac{1}{4}$*in.* (18.5*cm. by* 10.3*cm.*)

TADDEO ZUCCARO.

311 Sheet of studies with different figures of workmen

Pen and wash 10*in. by* 8*in.* (25*cm. by* 20*cm.*)

FRANCESCO BASSANO.

312 Two choir-boys

Black chalk 11*in.* *by* 6*in.* (28*cm.* *by* 15*cm.*)

On the reverse, slight studies drawn with the brush

*** The paper used contains printed forms for Licenses to be used by the Health Authorities of Bassano, with the date, 1594.

313 Study of a man inclined to the right

Brush drawing in bistre

8½*in.* *by* 7½*in.* (21.5*cm.* *by* 18.5*cm.*)

ITALIAN SCHOOL.

(16TH CENTURY.)

314 A figure walking to the right

Red chalk 6*in.* *by* 3*in.* (15*cm.* *by* 8*cm.*)

*** From the Albertina collection.

VENETIAN SCHOOL.

(16TH CENTURY.)

315 A monk kneeling, seen from behind

Black and white chalk on blue paper

7¼*in.* *by* 7¼*in.* (18.3*cm.* *by* 18.3*cm.*)

SOUTH GERMAN SCHOOL.

(16TH CENTURY.)

316 Study for the painting of a house front

Pen and ink with wash 8*in.* *by* 7½*in.* (20*cm.* *by* 18.5*cm.*)

*** From the Albertina collection.

STEPHANO DELLA BELLA.

317 Four small drawings with sketches for cavalry pageants

Pen and bistre 4

JEAN COUSIN.

318 Mars and Venus

Pen and ink with wash 9¼*in.* *by* 7*in.* (23.3*cm.* *by* 18*cm.*)

FRANZ FLORIS.

319 Historic composition in a city square

Pen and ink with wash on tinted red ground
8½*in.* *by* 12*in.* (21.5*cm.* *by* 30*cm.*)

*** From the Albertina Museum.

REMBRANDT.

320 The Liberation of St. Peter

Pen and bistre 5½*in.* *by* 5*in.* (13.5*cm.* *by* 13*cm.*)

CORNELIS VISSCHER.

321 Portrait of a man

Black and red chalk, oval

5in. by $4\frac{1}{2}$*in.* (13*cm. by* 11.5*cm.*)

A. TER HIMPEL.

322 Landscape in the dunes

Red chalk $7\frac{1}{2}$*in. by* 13*in.* (18.5*cm. by* 33*cm.*)

DAVID VINCKEBOONS.

323 A Kirmes Scene

Wash drawing in blue monochrome

$8\frac{3}{4}$*in. by* $11\frac{1}{2}$*in.* (22*cm. by* 29*cm.*)

JEAN FRANÇOIS MILLET.

324 Two women at a well, *stamped with initials*

Black chalk 14*in. by* 9*in.* (35*cm. by* 23*cm.*)

325 Study of a peasant woman, *stamped with initials*

Black chalk 10*in. by* $9\frac{1}{2}$*in.* (25*cm. by* 23.5*cm.*)

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